



ON
CAPITOL RECORDS
The Outstanding Western Music
Juke Box Nickle Nabber

TEX RITTER
CAPITOL DISCOGRAPHY
1953-1961
Part 2, Third section
Jan 15, 1957 to May 5, 1959
by D. Toborg
see page 13)



THE MAGAZINE OF
RECORD STATISTICS
AND INFORMATION

ISSUE 183/184
July 1981
\$1.00

**record
research**

**** FOUR WORD REVIEWS!!

HOLLYWOOD ON RECORD
The Film Stars'
Discography

(see page 3)

COLUMBIA 1923 cat. RECORDS

Preliminary check list (see page 12) **RAGGING the CLASSICS**
KEREKJARTO, DUCI DE, Violinist by JOHN SAM LEWIS



© Lumiere
Duci de Kerekjarto
records exclusively for
Columbia Records

KEREKJARTO hails from Hungary, "the land of violinists." Born at Ruttka, December 27, 1900, he began his studies on a miniature violin at the tender age of three. So unusual was his talent that he was taken as a mere child to the great Hungarian master, Jeno Hubay, with whom he studied at Budapest for many years. His concert career began when he was only twelve years of age. Since his debut he has appeared in public over seven hundred times, playing in practically all the European countries and winning uninterrupted and consistent success.

His American debut took place in recital at Carnegie Hall. The public welcomed him with open arms. At the end of his program a crowd of enthusiasts pressed about the platform and refused to leave until he had played seven encores. At the second recital, and the third (both at Carnegie Hall), his success was no less emphatic. An especial tribute to a young artist in his first season in America was his engagement by Walter Damrosch for an appearance with the New York Symphony Orchestra in

New York. At this concert, the no encore rule was broken perforce, the audience refusing to allow the orchestral program to proceed until Kerekjarto had played two encores. His notices are remarkable; sober, earnest critics everywhere write of him in extraordinary terms. For instance, the New York Mail said: "If Paganini and Sarasate could be rolled into one, the combination would probably be such a demon of the violin as Duci de Kerekjarto."

Bill Fraser
compiler
**THE
AMERICAN
DANCE BAND
DISCOGRAPHY**
corrections
and (see page 14)
additions

VOLUME 2
ARTHUR LANGE TO
BOB ZURKE

—•••••

BRIAN RUST

Chapter Four "Achievement survey"
BLACK PATTI by Henry Henriksen
(see page 9) **THIRTEENTH CALIFORNIA TOUR, SEASON 1908-1909.**



**Black Patti
Troubadours**
VOELCKEL and NOLAN, Proprietors and Managers
HOME OFFICE, ROOM 201, 1421 BROADWAY, N. Y.



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SHOW ON EARTH**

"BLACK PATTI"

BETTER THAN THE BEST

HOMER TUTT
THE FINEST FORTY-EIGHT

**GUS HALL AND
SARAH GREEN**

No Brass Band, No Street Parade Necessary to Draw the Crowds

YORK OPERA HOUSE WEDNESDAY SEPT. 9

DISCO-ING IN George lowers the
GEORGE BLACKER boom on two label
books, constructively!

In The Beginning!
CAPITOL Research (1942 - 1949)
by **BILL BENNETT** (see page 11)



(507) Vocal:
Ray McKinley
"THAT RUSSIAN WINTER"
From "This Is The Army"
-Irving Berlin-
RAY McKINLEY
and his Orchestra
128

**DIGGIN' THE
GROOVES** (see page 2)
BOB DAVENPORT



(see page 24)
behind
the cobwebs

Carl KENDZIORA's
PLAZA 5000 Masters
(cont'd 8745 to 8799)



A NOSTALGIC TRIBUTE TO MUSICAL AMERICANA
Reminiscences of Musical Artist
CLYDE BERNHARDT
PART SIX as told to DAVID GRIFFITHS (see page 8)

PART FIVE
the H³ chrono-matrix file!
Harold H. Hartel (see page 4)

llh

Five new and interesting items from Joyce Music (Box 1076, Zephyrhills, Fla 33599) and Ajaz 259 is my personal favorite. It's "The Early Artie Shaw", 6/11/36-10/30/36. The band singers are Wes Vaughn, Peg LaCentra and Tony Pastor. (Yes, Tony was in the band way back then). 5 of the 14 selections are instrumentals, and while there isn't quite the polish of the later Shaw band, there's still plenty of quality here.

Joyce 1083 in the "One Night Stand" series feature the Stan Kenton band's Concert In Miniature from Ontario on 6/3/52 and Milwaukee on 6/10/52. Lots of interesting dialogue by Stan, and while this later Kenton band was never on of my favorites, the fans of progressive dance (?) music will love this one!

Joyce 1085 is another "One Night Stand" item, featuring for the most part the band of Bobby Byrne from the Casino Gardens in Dec. 1946, with Karen Rich, Stuart Foster and Dick Luther heard vocally. On Side 2 from early 1947 (also from the Casino Gardens) is the band of Bobby Sherwood, who's horn is heard but not his voice since the vocals are handled by Lynne Stevens, Ray Sims and Phil Washburne.

The last one in the "One Night Stand" series just received features Tommy Dorsey in his last broadcast on 11/25/56 (actually this was the Dorsey Bros. band since Jimmy was there, but Tommy gets top billing on this LP). Lynn Roberts is the vocalist. Side 2 of this one goes back to 2/3/45 from the Meadowbrook in N.J. and Frankie Lester and The Sentimentalists are starred in the vocal department, while Buddy Rich has some wild drum solos on a couple of numbers. This is Joyce 1086.

Joyce 2022 is another very interesting item, Woody Herman on V Disc, Vol. 3, with the original V Disc numbers shown after each number. Woody takes the vocal on 4 tunes, but this mostly spotlights the drivin' Herman Herd. - - By the way, one number, "C-Jam Blues" is the combined bands of Woody and Duke!

Bozy White at Shoestring Records (P.O. Box 10208, Oakland, Ca 94610) sent me a groovy record on Shoestring SS-114 of Joe Sullivan and the All-Stars. Great jazz instrumentals featuring the dynamic piano stylings of Joe, and such great jazz names as Wild Bill Davison, Vic Dickenson, Bobby Hackett, Edmond Hall, Omer Simeon, and that super Chicago drummer, George Wettling.

Frank Donovan at West Coast Audio-Visual Corp. (Box 126, Reseda, Ca 91335) has a new label to add to his Golden Era, etc. line. It's called Limited Editions, and let's look at a couple of new ones: LP-101 is an all instrumental album by Charlie Barnet & His Orch. playing the Music of Duke Ellington, who was Charlie's idol. The band really moves, and Charlie's soprano sax is much in evidence. And on LP-102, called "Howdy Friends" we find Ray McKinley & His Orch. The personable Ray is heard on 3 numbers, including the famous "ETO Curtain Call". Also heard vocally are Evelyn Stallings, Ted Norman and Dale Nunnally.

By the way, I might add that these records can be bought direct from Frank at the address given above.

Two new items from Larry Kiner at Kiner Enterprises (P.O. Box 724, Redmond, Wa 98052): Firstly, on Totem 1034 we find Gene Kelly "On the Air", but you won't hear the distinctive vocal talents of Gene. These are two broadcasts of mystery shows that Gene starred in "on the air", and you old radio buffs will dig it!

Totem 1035 is another "on the Air" item, but this one features lots of music from the Kraft Music Hall radio program of 9/23/48 starring Nelson Eddy with Jeanette MacDonald as guest star. Side 2 on this LP feature items from several broadcasts from 1948, and you can hear Nelson singing some numbers that he never did on commercial record.

In the January 1981 release sheet I received from RCA I see that there's a new Bluebird coming, although I haven't received it as I write this. It's AXM2-5573, "The Complete Tommy Dorsey, Vol. V". Even though I haven't had a chance to listen to it, thought I'd better bring the advance info., especially for all of you TD fans

Unless you've been isolated somewhere in upper Mongolia, I'm certain most of you know that David Merrick has revived "42nd Street" on Broadway, starring Tammy Grimes and Jerry Orbach. I can't wait to see this show, but while I do I can enjoy the O.C. LP on RCA (Red Seal) CBL1-3891, and it's a gas hearing all of those old Harry Warren-Al Dubin tunes again, even though some of them were from other WB films other than "42nd Street". (Like "Dames", "Shadow Waltz", "About a Quarter to Nine", etc.) But who cares! It's great nostalgia.

As most of the regular readers of DTG know, I seldom bring you news of a contemporary nature, but I also realize there are a lot of jazz followers out there who would like to know of some items recently received from Progressive Records (P.O. Box 500, Tifton, Georgia 31794) so let's briefly look at a few

Progressive 7012 is by the Roland Hanna Trio, with Roland on piano, George Mraz (bass) & Richard Pratt (drums). Of course Roland's been around, having been with Benny as well as Charlie Mingus.

Progressive 7019 is the "All Star Tenor Spectacular" featuring a lot of fine horn men like Flip Philips, Frank Sokolow, Bennie Wallace, etc.

Progressive 7037 stars the super Arnett Cobb Quartet, and it moves! My favorite is "Flying Home"

Progressive 7047 stars a gal jazz singer named Carol Sloane, who I must confess, I'm not familiar with, musically speaking, that is! But I did enjoy her...musically speaking, of course!

All in all, some pretty tasty jazz stuff, and well worth a try. Don't know the LP prices so you'll have to write Progressive for more info.

There's a new item available on Broadway #110, (Write to Broadway, Box 244, Milford Michigan 48042) that's a gas! It's called "Real Rare Red", featuring of course, Red Nichols, with his own group and with other

orchestras. It covers a period from 1922 to 1935, and it will be a welcomed addition to your collection of reissues.

Two new additions to the Sunbeam catalog received recently (Sunbeam Records, 13821 Calvert St., Van Nuys, Ca 91401) that I really enjoyed. The first is on their Sountrak label (STK-114), an original sound track record (2 LP's) of the "Phantom of the Opera" starring Nelson Eddy, Susanna Foster, and Claude Rains. It's been beautifully transferred to LP, and if you would really like to have a super evening, put it on the turn-table, turn the lights down low, have your favorite beverage by your side, close your eyes . . . and enjoy!

The other new item is also a 2 LP set on Sunbeam P-510, called "Golden Years of Broadcasting", and features Kate Smith. A lot of the KS favorites are here as well as some pop tunes of the day, and songs associated with the war years.

While I obtained my copy through Nostalgia Book Club, the LP jacket does show that Medallion Records has an address you might try (P.O. Box 1662, Burbank, Ca 91507), but either way you get it I believe you'll enjoy Dick Powell in "Hollywood Hotel", a special radio broadcast of 12/18/36, which was for a "gala celebration at the 20th Century-Fox Studios to introduce Sonja Henie". Lots of dialogue, but enough music also to make it a winner, including a great medley featuring Dick, Frances Langford, Tony Martin and Igor Gorin.

The next series of reissues to be reviewed in this issue comes from Spokane/Totem Records (P.O. Box 724, Redmond, Wa 98052), and let's get right to it:

Totem 1036 is "The Incomparable Hildegard", On the Air, 1936-1944, and includes 16 titles by this BIG star of radio and clubs. Lou Dumont has written some very informative jacket notes. - - By the way, Hildegard was performing in my area a few months ago and I'm sorry to have to say I missed her.

Spokane 21 is titles "Bing and the Music Maids On the Air" from the 1939-41 period, when these gals were such an important part of Bing's radio show. Alice Ludes, one of the MM wrote the notes.

Spokane 20 is "Der Bingle", Vol. 3, and features a complete "Mail Call" program that featured Bing, Bette Davis, Leo McCarey, Barry Fitzgerald, Don Wilson and Bill Frawley (who sings a duet with Bing on "Ida"). Great nostalgia.

Spokane 19 is Bing in some "Music Hall High-lights" from the 1940-41 era. Of course John Scott Trotter is the accompanying band, but the big news is that there are 13 of the 16 titles on this reissue of his broadcast that were never released commercially!

Finally, we come to Spokane 18, "Bing and Connie On the Air", which once again covers some broadcast in the years 1940 & '41. It was just great hearing Bing and Connie again, and I just know you'll enjoy it too. By the way, I was happy to have been asked to do the jacket notes for this one.

That brings us down to the RCA pile, and we lead off with AQL1-3826, which is "Perry Como Live on Tour". It was nice hearing a new LP by Perry, and his super style is still very much in evidence, as well as some of the Como humor, which may surprise you. A mixture of some contemporary items and oldies.

On AA11-3917 we find items that have been previously recorded, but have been improved upon. It's called "Guitar Man" and features Elvis Presley. I loved the guitar work of Jerry Reed on the title tune, which is infectious.

A pure delight is CBL1-3891 (Red Seal)! David Merrick has brought to Broadway a re-make of the famous old movie "42nd Street", with direction and dances by Gower Champion, and starring Jerry Orbach and the unique voice of Miss Tammy Grimes. The original tunes are heard, plus they have added some other Dubin & Warren tunes from other famous Hollywood musicals. Just can't wait to see this show!

Lastly (and I bet you're glad you waited!) is Bluebird AXM2-5573, "The Complete Tommy Dorsey, Vol. V, 1937". Rdythe Wright, the Quartet, and Jack Leonard are the singers, and there's also a sprinkling of some fine Clambake Seven items. You should add this to your TD library!

The March release on Bluebird has not arrived as yet (the service seems to have bogged down for some reason) but I can tell you that it will feature on AXM2-5575 "The Complete Fats Waller, Vol. II" and AXM2-5576, "The Complete Artie Shaw, Vol. V, 1941-42".

And, that'll have to do it 'til next time. Please when writing to me at 221 Prune Tree Dr., Healdsburg, Ca 95448 will you enclose a S.A.S.E? I do enjoy hearing from readers, and I do get a lot of letters, which I always reply to, but with current postage costs on the rise (whatinhell isn't!) it would be appreciated if you'd cooperate. Also I'd be happy to supply details of my custom taping service if any reader is interested.

Happy spins!

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Coming:: (see page II) Berliner correspondence from Ray Wile; Edith Piaf discog; Capitol 100 up series; Mercury 5000 listing; the Climax label research; Lucky Roberts collage; Joe Davis history and photorams, R&B and Blues discographies and label listings; the early 30s; Crown label listing... and many fascinating Filling In Discographical letters, etc..

re: Liberty Music Shop label research. Lots of information has poured in -so we're going to skip this issue in order to give us some time to consolidate these additions into our bank of information. Jack Raymond, you certainly started a fire with your fine compilation on LMS in our last issue.

Our reviews of these research endeavors are just four words long. "RR recommends them highly"

HOLLYWOOD ON RECORD:

The Film Stars' Discography

by
Michael R. Pitts
and
Louis H. Harrison



The Scarecrow Press, Inc.
Metuchen, N.J. & London
1978

HOLLYWOOD ON RECORD: The Film Stars' Discography

by Michael R. Pitts and Louis H. Harrison

423 pages 1978 illus. LC: 77-17144
ISBN 0-8108-1093-X

Hollywood on Record: The Film Stars' Discography provides a complete listing of the recorded work of motion picture performers since the introduction of the modern long-playing record in 1948. It is designed to cover an area not delineated in other references and to provide a supplement to existing filmographies, film directories and other motion picture reference works for film researchers and buffs.

Included in the work are most film performers who have recordings, as well as some performers more noted in other areas of entertainment who have nonetheless made important contributions to motion pictures. Each performer's record output is listed, as applicable, for long-playing albums (LPs), original casts, soundtracks, compilation LPs and 45s. A complete listing is provided for each performer in the first three categories, with a representative sampling given for compilation LPs and 45s. Each entry provides record title, record label and catalog number, with additional pertinent information provided as appropriate (e.g., notation for multi-disk set, reissue information, identification of spoken word recording, additional performers, origin of material if a radio or television broadcast or soundtrack performance, country of origin if not U.S.).

Hollywood on Record provides a history of the recording work of hundreds of film stars. It offers the researcher and reader a unique and previously unwritten portion of film and record history.

About the authors: Michael R. Pitts is a free-lance writer and a member of the staff of the *Anderson (Indiana) Herald*, editor of *Anderson Newspapers' "Televisit"* magazine; and film reviewer for *Anderson's Channel 7*. A graduate of Ball State University with a B.S. degree in history and an M.A. in journalism, he has been published in cinema journals both here and abroad. He has written several entertainment-oriented books published by Scarecrow Press, including *Radio Soundtracks: A Reference Guide*; *The Great Spy Pictures*; *Film Directors: A Guide to Their American Films*; *The Great Gangster Pictures*; *The Great Western Pictures*; *The Great Science Fiction Pictures*. Louis H. Harrison is working on a library degree at the University of Texas at Austin. He earned an M.A. in American literature from that University and has taught on the college level in Texas and Indiana.

SCARECROW PRESS, INC.
P.O. Box 656, Metuchen, N.J. 08840

Folks! There are so many motion pic performers on LPs. Here's a reference work where you can zero in on a film star in a jiffy. Below is a sample page of its run of content. We use it at RR.

28 / BARRIER

BARRIER, EDGAR (all sw)

LP

Julius Caesar (2-Entre EL-52)

Soundtracks

Maytime (Pelican 121) (radio)

Springtime in the Rockies (Pelican 128) (radio)

Compilation LPs

Drop Dead, an Exercise in Horror (Capitol T/ST-1763)

Living Constitution of the United States, The (Kaydan 1001)

BARRYMORE, ETHEL

Compilation LPs

Club Durant (Decca DL-9049/79049) (w. Jimmy Durante)

Million Dollar Vaudeville Show (Lion 70122)

BARRYMORE, JOHN (all sw)

LPs

Hamlet (Audio Rarities 2201)

Macbeth (Audio Rarities 2202)

Reads Shakespeare, v. 1 (Audio Rarities 2280)

Reads Shakespeare, v. 2 (Audio Rarities 2281)

Richard III (Audio Rarities 2203)

Twelfth Night (Audio Rarities 2204)

Compilation LPs

Fleischmann's Hour, The (Mark56 613) (radio)

Garbo! (MGM E-4201) (st)

Golden Age of the Theatre, The (Audio Rarities 2265)

Great Shakespearean Actors (Audio Rarities 2465)

Hark! The Years (Capitol S-282; RI: Capitol T-2334)

Old Curiosity Shop (RCA LCT-1112)

Radio Memories, no. 3 (Bergen 1476-69) (radio)

Sixty Years of Music America Loves Best, v. 3 (RCA LM-2574)

Voices of the Twentieth Century, The (Coral CRL-57308)

record
research

presents

BLUES RESEARCH

REGARDING BLUES RESEARCH:

THIS PUBLICATION IS A SUBSIDIARY OF 'RECORD RESEARCH MAGAZINE' AND IS EDITED BY ANTHONY ROTANTE AND PAUL SHEATSLEY, AND IS A VEHICLE FOR EXPLORING THE VAST FIELD OF CONTEMPORARY BLUES RECORDINGS. IT HAS BEEN LAUDED AS THE SINGULARLY MOST IMPORTANT DOCUMENT OF RESEARCH OF THE POST-WAR (1946) BLUES. IT IS PUBLISHED IRREGULARLY. *THERE IS NO PRESENT SUBSCRIPTION SYSTEM TO BLUES RESEARCH. EACH ISSUE COST FIFTY CENTS EACH, (20 np ENGLAND). IT CAN BE ORDERED FROM RECORD RESEARCH, 65 GRAND AVENUE, BROOKLYN, NEW YORK 11205 (OR 20np PER ISSUE CAN BE SENT TO OUR ENGLISH REP: DEREK COLLIER, 6, THE CREST, SAWBRIDGEWORTH, HERTS, ENGLAND). FUTURE ISSUES OF BLUES RESEARCH ARE ANNOUNCED IN PARENT PUBLICATION, RECORD RESEARCH OR IN OTHER PRESS ORGANS.....

Att: BLUES RESEARCH 17 covering DETROIT labels FORTUNE, SENSATION, J-V-B, HI-Q, STRATE-8 has been published as part of RR Mag 129/130. Price is \$1.00. Record Research has also published installments on KING, FEDERAL and DELUXE. If interested in obtaining these specific RR back issues write us -and we'll let you know which issues and their cost. Re: missing back issues of BLUES RESEARCH! We hope to reprint them!.....

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ISSUE 9 -Nashboro, Excello, Nasco et
and label Index of issue 1 to 8...
ISSUE 15 -Manor, Arco, Regis and Job.
ISSUE 16 -Sittin' In With, Jax, Harlem, Delta, Jade, Super Disc...

Just 5 left of original 17
**make remittance payable to
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(see below regarding BR 17)

FROM

record research

THE MAGAZINE OF RECORD INFORMATION & STATISTICS
65 GRAND AVENUE, BROOKLYN, N. Y. 11205

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the H³ chrono-matrix file!

from ed. LK:

Harold H. Hartel

 Harold H. Hartel
 55 Bana Street
 Newton Falls Ohio 44444

The file is the brainchild chronological listing with concurring phonograph record matrix (master) numbering by HAROLD H. HARTEL who uses the abbreviated H³ signet to authenticate himself. Harold has ingeniously 'ravished' the pages of Brian Rust's 4th edition, 2-volume, 1996 page compendium, JAZZ RECORDS 1897-1942. Harold has systematically selected the earliest JR entries in 1897, and has proceeded to carry the chronology (chrono) up through the years. In order to fully appreciate Harold's chrono-matrix file it is imperative to have Rust's 2-volume set where the real concentrated documentation does lie. For those who do not have these 4th edition volumes - and would like to get them, please write to RR (send return sae or postcard) and we will give you a lead. Harold has also referred to another volume in his files - that being the Godrich-Dixon BLUES and GOSPEL work. Owing to the fact that this volume is now out-of-print, the original as well as the 2nd edition, - and that much of the material has been incorporated into Rust's 4th edition, the original B&G(BG) pages that Harold lists, serve only as a source chain to Rust's 4th edition of his JR.

Now for a brief explanation of H³ Chrono-matrix files. Any underlined matrix number is presumed to be rejected (ex. Nov. 24, 1903, C-746-1). And if you see a hyphen in a column where the numerical of the date appears - that means that "during the month, definite date unknown" (eg. see April 1922 OM5 - Gypsy Blues 20139-2). There's a heck of a lot of abbreviations in the listing. The seasoned researcher will know most of them. Rust's JR volumes will certainly help, too!

DATE ARTIST CITY LABEL MATRICES TITLES JAZZ RECORD or BLUES & Gospel page numbers

1924-cont'd

DATE	ARTIST	CITY	LABEL	MATRICES	TITLES	JAZZ RECORD or BLUES & Gospel page numbers
May 15	Georgia M.	NY		Savannah	Tea Pot Dome Blues	JR-558
16	Georgians			Savannah	81783-3	-561
	G. Olsen			Doodle Doo Doo	81784-2	-1171
	Stovepipe No. 1 Rich			He's The Hottest Man In Town	*30115-3	-1171
				Sally Lou	*30116-1-2-3	-1171
				Six Street Blues	11869-4	BG-616
				Them Pitiful Blues	11870-4	-
				Dixie Barn Dance	11871	-
				Spanish Rag	11872	-
				Bummin' Blues	11873	-
				In Day Go	11874	-
16a.	Eva Taylor	NY		72531-B	When You're Tired Of Me	BG-639/JR-1533
				72532-A	Ghost Of The Blues	-
	Arkansas Trav-			72553-C	Georgia Blues	JR-37
				72554-A	Lost My Baby Blues	-
19	B. Cummins	Rich		When	11876	-377
				Jimmy Gee	11877	-
				When The Wind Blows North	11878	-
				St. Louis Blues	11879	-
19a.	H. Meyers	NY		Pipe Dream Blues	*105326	BG-451/JR-1051
				Black Star Line	*105327	-
20	B. Cummins	Rich		When The Dixie Stars Are Playing Peekaboo	11880	JR-377
				Brown Eyes	11881	-
				Now George	11882-test	-
	R. Henderson	NY		Black Star Line	13219	BG-277/JR-733
				Barbadoes Blues	13223	-
	Widoft	LA		A-109	Beale Street Blues	JR-1694
				A-115/8	Maple Leaf Rag	-
20a.	V. McCoy	NY	5509-2	How Come You Do Me Like You Do ?	8884-A	BG-410/JR-1023
	Maylor			Driftwood	8885	JR-1122
				Say, Say, Sadie	8885	-
21	F. Henderson			I Don't Know And I Don't Care	13232	-714
				Strutter's Drag	13234	-
	Fenn. Foot.			Ground Hog Blues	81788-3	-1544
				Chattanooga	81789-2	-
21a.	Red Flame			*1007-D	How Come You Do Me Like You Do ?	-1275

1924-cont'd

DATE	ARTIST	CITY	LABEL	MATRICES	TITLES	JAZZ RECORD or BLUES & Gospel page numbers
May 23	R. Henderson	NY		Chicago Monkey Man Blues	13237	BG-277/JR-733
	B. Page			Chicago Gouge	72550 ?	JR-1203
				Burning Kisses	72550 ?	-
24	R. Henderson			How'm I Gonna Get 'Em	13247	BG-277/JR-733
				Barrel House Blues	13252	-
				My Right Man	13254	-
26a.	Varsity 8			1009-G	You Know Me, Alaban'	JR-1590
	S. Wallace			Mama's Gone, Goodbye	72567-B	BG-684/JR-1617
				Caldonia Blues	72568-B	-
				Underworld Blues	72569-A	-
	Butterbeans			Leavin' Me Daddy, Is Hard To Do	72570-A	-
				When My Man Shimmes	72573-B	BG-102/JR-212
				A Married Man's A Fool	72574-B	-
27a.	S. Wallace			Can Anybody Take Sweet Mama's Place ?	72579-B	BG-684/JR-1617
				Stranger's Blues	72580-B	-
	Butterbeans			Get Yourself A Monkey Man And Make Him Strut	72581-B	-His Stuff
	S. Weaver			Smoketown Strut	72585-A	BG-102/JR-212
28	F. Henderson			Do That Thing	13275	BG-701
	R. Henderson			Do That Thing	13275	JR-714
	F. Henderson			"Those Broken Busted" (-Blues)	13278	JR-714
	Russo & F.	LA		A-127	You'll Never Get To Heaven With Those Eyes	-1348
				A-134	I Need Some Pettin'	-72
28a.	Bailey's L.S.	NY		Wait'll You See My Gal	8906, -A	-
				I Can't Get The One I Want	8907-A	-
				Maytime	8908, -A	-
29	S. Martin			If I Don't Find My Brown I Won't Be Back-	72686-B	-at All
				Too Late To Get Your Baby Back	72687-A	-
	Mand L. 7	Rich		Red Hot Mama	11891	JR-1054
				Heart-Broken Rose	11892-B	-
29a.	Ambassadors	NY		June Night	13281	-19
				Oh Peter	13284	-
	O. N. 5			5516-1-2	Big Boy	-1190
				5517-1-2	A Man Never Knows When A Woman's Gonna Change Her Mind	-
				5518-1-2	Sioux City Sue	-
30a.	Englin			Poolin' Me	*105347	-509
				Pleasure Mad	*105347	-

1924-cont'd

DATE	ARTIST	CITY	LABEL	MATRICES	TITLES	JAZZ RECORD or BLUES & Gospel page numbers
May-Jun	H. Gross	NY		31585	Better Give Your Sweetie What She Wants	BG-245/JR-643
				31587	I Wanna Jass Some More	-
				31588	Foolish Woman's Blues	-
				31590	Strange Man	-
				31594	Ghost Walkin' Blues	-
				31596	My Man Ain't To' Man	-
Jun c.	Jeffries	Lon	C-6434	We'd A Surely Baked A Cake	-	JR-827
	Da Free	NY		Here's To Your Absent Brothers	*105347	BG-176
				Mama's Coo Coo	*105347	-
	B. Wilson			I'm Leaving You	1786-2	BG-732/JR-1723
				I'm Sorry For It Now	1787-2	-
	F. Barnes			The Gouge Of Armour Avenue	1801-1-2	BG-36/JR-91
				The Chicago Gouge	1802-2	-
	Norfolk J.Q.			Where Shall I Be ?	1803-1, -2	BG-494
				I'm A Pilgrim	1804-2	-
	Trix Smith			Don't Shake It No More	1807-1-2	BG-596/JR-1466
	Norfolk J.Q.			I'm Gonna Build Right On Dat Shore	1808-1	BG-494
				Crying Holy Unto The Lord	1809-1, -2	-
				Roll, Jordan, Roll	1810-	-
				I'm Going To Meet My Mother	1811-	-
				Swing Low, Sweet Chariot	1812-1	-
				Esakial Saw De Wheel	1813-1, -2	-
				Pleading Blues	1814-2	-
				Jelly Roll's First Cousin	1817-1	-
	Jeffries	Lon	C-6449	Shine	-	JR-827
			C-6451	Gee, Jane, Isn't It Wonderful ?	-	-
	O. N. 5	NY		You Know Me, Alaban'	42687-2	-1190
				Wait'll You See My Gal	42688-1	-
				Red Hot Mama	42689-1-2	-
	S. Weaver			Mixin' 'Em Up In C	-	-
				Weaver's Blues	-	-

3	Calif. R.	-	You Know Me, Alaban'	81800-1	JR-226
-	-	-	Where The Dreamy Wabash-	81801-3	-Flows
-	R. Miller	-	13205	Mama's Gone, Goodbye	-1067
3a.	S. Weaver	-	I'm Busy And You Can't Come In	*72591-A	BG-701
4	S. Martin	-	He's Never Gonna Throw Me Down	*72592-B	BG-435/JR-1012

1924-cont'd

DATE	ARTIST	CITY	LABEL	MATRICES	TITLES	JAZZ RECORD or BLUES & Gospel page numbers
Jun 4	Calif. R.	NY		Where Is That Old Girl Of Mine ?	*105352	JR-226
				You Know Me, Alaban'	*105353	-
				Operatic Medley	*105354	-
	O. N. 5			It Ain't Gonna Rain No Mo'	81804-3	-1190
				Red Hot Mama	81805-2	-
5	Specht			I Can't Get The One I Want	81806-2	-3483
				Mandelay	81807-2	-
	T. Lewis			Barnyard Blues	81808-2	-955
	G. Olsen			Sally Lou	-	-1171
				A New Kind Of Man	-	-
6	T. Lewis			There'll Be Some Changes-	81811-3	-Made
	M. G. Thomas	Mont		1452	Page Your Puppies	-955
	Vagabonds	NY		Where Is That Old Girl Of Mine ?	8912-A	-1550
				Where The Dreamy Wabash Flows	8913	-1582
				Please	8914	-
	Waring	Cam		Just Hot !	-	-1641
9	J. R. Morton	Rich		Tia Juana	11907-A	-1100
				Shreveport Stomps	11908-A	-
				Froggie Moore	11909, -A	-
				Mamamita (sic)	11910-A	-
				Jelly-Roll Blues	11911-A	-
				Big Foot Ham	11912-A	-
				Backtown Blues	11913-A	-
				Tom Cat Blues	11914	-
				Stratford Hunch	11915-A	-
				Milenberg Joys	11916	-
				Perfect Rag	11917	-
	Woods	Cam		Who Wants A Bad Little Boy ?	30253-3	-1663
				Red-Nose Pete	30254-3	-
	Whiteman	NY		San	30172-3	-1680
10	V. Rose	Oak		String Beans	PB-2-1	-1335
	M. G. Thomas	Mont	1460	Laxy Drag	-	-1550
	Varsity 8	NY		1026-F	I Can't Get The One I Want	-1590
10a.	F. Henderson			5526-1-2-3	-Find A Name Sweet Enough For You	-714
				5527-1-2	Oh I Eva	-
					Jimmy Gee	-

1924-cont'd

DATE	ARTIST	CITY	LABEL	MATRICES	TITLES	JAZZ RECORD or BLUES & Gospel page numbers
Jun 11	Romance O.H.O.	Rich		To-Ki-O-Ki-O	11919	JR-1334
				Linehouse Blues	11920	-
12	V. Rose	Oak		Helen Gome	11920	-1335
13	Richman	LA		Sadie	11920	-1335
13a.	Butterbeans	NY		If I Stay Away Too Long From Carolina	72605-B	-748
13-14a.	S. Wallace			I Got Your Bath Water On	72606-B	BG-102/JR-212
				Sud Bustin' Blues	72606-B	BG-684/JR-1617
				Wicked Monday Morning Blues	72607-B	-
17	F. Henderson			5532-2 (Apex)	Jealous	JR-714
				5533-2 (Apex)	Wait'll You See My Gal	-
17a.	Booker			Pencil Papa Blues	72611-A	-154
				Oceola Blues	72612-B	-
18	Georgia M.			9571	How You Gonna Keep Kool ?	-558
				9572	In Spite Of It All	-
	Landry	Oak		Moon Mist	72613-2	-920
				Rip Saw Blues	72613-3	-
				I'll Get You	72613-4	-
				Cuttin' Up	72613-5	-
	H. Wilson	NY		81831-4	How Come You Do Me Like You Do ?	BG-738/JR-1725
				81832-2	Muscle Shoals Blues	-
18a.	Lido			When Things Go Wrong	*105393	JR-962
				I Wonder What's Become Of Sally	*105394	-
				San	*105395	-
19	Benson	Cam		The Doodle-De Blues	30299-2	-121
				Pickin' 'Em Up And Layin' 'Em Down	30400-5	-
	Halstead	Oak		Sweet Little You	72614-1-2-3-4	-657
				Bull Frog Serenade	72614-5	-
19a.	F. Henderson	NY		5532-3-4	Jealous	-714
				5533-4	Wait'll You See My Gal	-
				5534-1-2-3	I Can't Get The One I Want	-
20	Arkansas Trio			9578	Boll Weevil Blues	-39
	Halstead	Oak		9579	Prantic	-657
	Wolverines	Rich		I Need Some Pettin'	11930-B	-1741
				Royal Garden Blues	11931-C	-
				Tiger Rag	11932	-

1924-cont'd

						<u>Vic</u>	
Jun 21	F. Henderson	NY		Houston Blues	81838-1		JR-715
-	-	-		Muscle Shoals Blues	81839-2		
-	Landry	Oak		I'm A Lonesome Little Mama		FB-44-4	-920
22a.	Tyus	NY		I Want To Go Back To The Farm		*72617-A	BG-666/JR-1577
-	-	-		You've Got To Prove It To Me		*72618-B	- / -
23a.	Windy C.J.	-		Hard Hearted Hannah	8954-A		JR-1737
-	-	-		Bringing Home The Bacon	8955-A		
24	Four Spades	-		Squabblin' Blues	81840-3		-537
-	-	-		Making Up Blues	81841-3		
26	G. Olsen	-		Beale Street Blues		<u>31326-1-2-3</u>	-1171
-	-	-		You'll Never Get To Heaven With Those Eyes		30327-2	
27	G. Williams	-		No Second-Hand Lovin'-	81847-1	-For Mine	BG-727/JR-1717
-	-	-		If You Hit My Dog I'll-	81848-2	-Kick Your Cat	- / -
29a.	Birmingham B.B.	-		I Need You	8966-A		JR-137
-	-	-		Dancin' Blues	8967		
30	Calif. R.	-		Please	81852-2		-226
-	-	-		Charleston Cabin	81853-3		
-	G. Williams	-		Hard Headed Gal	81854-3		BG-727/JR-1717
-	-	-		I'm Tired Of Begging-	81855-1	-You To Treat Me Right	- / -
-	Calif. R.	-		Big Boy	81856-4		JR-226
-	W. Kaufman	-					
-	-	-		Pleasure Mad		<u>30340-1-2-3-4</u>	-884
-	-	-		Come On, Red		30341-3	
-	Romance O.H.O. Rich	-		Tok-o-ko (sic)	11933		-1334
-	-	-		Doodle-Do-Do-Do	11934-A		
-	-	-		Blue Evening Blues	11935		
-	-	-		Everybody Likes The Same Sweet Girl	11936		
30a.	V. McCoy	-		5544-1-2		Clearing House Blues	BG-410/JR-1024
late	J.R. Morton	Chi		534(Pa)		Froggie Moore	JR-1100
-	-	-		535(Pa)		London Blues	
-	Senter	-		536		Mobile Blues	-1389
-	-	-		537		Gertie	
-	-	-		538		Laugh	
-	-	-		539		Powder Rag	
Jun-Jul	-	-		544		Mr. Jelly Lord	
-	-	-		545		St. Louis Blues	
Jul a.	H. Meyers	NY	31397	War Horse Mama			BG-451/JR-1051
-	-	-	31399	Cold Weather Papa			- / -

1924-cont'd	Acc	Alex	Ban	Can	Col	Ed	Vis	
Jul 6.	H. Meyers	NY	31602		Hateful Blues			BG-451/JR-1051
	R. Henderson		31603		Frankie Blues			
	H. Gross		31607		I Can't Get The One I Want			BG-277/JR-733
			31609		Rockin' Chair Blues			BG-245/JR-643
			31611		Sorrowful Blues			
			31613		What'll I Do ?			
			31616		Neglected Blues			
			31620		Conjure Man Blues			
	Chio J.B.	Berlin			My Pickwick			JR-1163
					A Shingled Hearth			
	Jazzelliers	NY	42703-1-2; 3451-1-2		Doodle Doo Doo			-825
			42704-1-2; 3452-1-2		A Little Bit Of Jazz			
	Jeffries	Lon	C-6533		Josephine			-827
	Georgia M.	NY			Please			-558
	W. Kaufman				Come To Me			-884
					Unfortunate Blues			
					One Lost Pal			
	Vagabonds				8972-A I Wonder What's Become Of Sally			-1582
					8973 Nobody's Child			
	10. Savoy H.B.	Lon			That Bran' New Gal			-1363
	Three Deacons	NY			John Jasper's Camp Meeting- 72635-B -Part 1			BG-656
					John Jasper's Camp Meeting- 72636-A -Part 2			
	3 Little R.				Them Rambling Blues			JR-966
					Arkansas Blues			
	B. Brown				How Can I Get It ?			BG-83/JR-178
					Hoodoo Blues			
	M.G. Thomas	Mont			1508 More			JR-1550
					1511 Black Star Lines(sic)			
	30. Dalhart	NY			Boll Weevil Blues			-380
	S. Lanin				He's A Kind Of - *5549-1 -Man With A New Kind Of Love For Me			-926
					You'll - *5550-2 -Never Get To Heaven With Those Eyes			
	60. Holtsworth				8987 Charleston Cabin			-772
					8988 A New Kind Of Man			
	9 M.C.B.B.				Barb Wire Blues			-1113
					8996-A You Know Me, Alabam'			-1582
					8997, -A Knock At The Door			
					8998 Louise			
					8999 Put Away A Little Ray Of Sunshine			

1924-cont'd	Alex	Ban	Can	Col	Ed	Vis	
Jul 9	Varsity 8	NY	Maytime				JR-1590
	Virginians				Superstitious Blues		-1609
					Sioux City Sue		
	10 R. Miller				13494/7 I Can't Get The One I Want		-1067
	M.C.B.B.				13501/3 You Ain't Got Nothin' I Want		-1113
	M.G. Thomas	Mont	1522		Hard Luck Blues		-1550
			1524		Three Ten Ten Blues		
	11 Arkansas Trio	NY			A New Kind Of Man		9611
	14 Georgia M.				Why Did You Do It ?		9614
					I Can't Get The One I Want		9615
	140. Tyus				*72666-A You've Got To Recognize Me		BG-666/JR-1577
	150. F. Henderson				5554-3-A Hard Hearted Hannah		JR-715
	R. Henderson				5555-1 Barrel House Blues		BG-538/JR-733
	160. Harlem Trio				*72668-A The Funny Blues		JR-681
					*72669-A The Poor Man's Blues		
	17 Lyman				13555/6 Sally's Got The Blues		-992
	170. Six B.D.				5559-2 Hinky Dinky Parley Voo		-1428
					5560-1-2-3; 11046-3 Charleston Cabin		
	18 Calif. R.				Charley, My Boy		81877-1
	210. F. Henderson				5561-1-2 Where The Dreamy Wabash Flows		-715
					5562-1-2 The Grass Is Always Greener		
					Superstitious Blues		105477
					Africa		105478
					I'm Going Back To Those-		105479
	22 Calif. R.				Charley, My Boy		10480
					Somebody Loves Me		105481
					Ramblin' Blues		105482
	B. Smith				Lou'siana Low Down Blues		81881-1
					Mountain Top Blues		81882-2
	23				Work House Blues		81883-2
					House Rent Blues		81884-4
	24 Ambassadors				Pleasure Mad		*13371
	Five B.B.				Arkansas		105483
					Hard Hearted Hannah		105484
					Tessie I Stop Teasing Me		105485
	Krueger				13606 Pleasure Mad		-905
	25 Intern'n'l N.O.-				Hay I Hay I And See I See: *		10520-1-2-3

1924-cont'd	Alex	Ban	Can	Col	Ed	Vis	
Jul 25	G. Olsen	NY			Beale Street Blues		JR-1171
					My Papa Doesn't Two-Time No Time		*30326-5
	O.M. 5				The Grass Is Always Greener		*30622-2
					Sioux City Sue		81885-4
	Selvin				Red Hot Mama		*13393
	Bernie				Somebody Loves Me		*13405
	28 Cl. Williams				My Own Blues		72706-A
					Grevier Street Blues		72707-A
	280. Selvin				San		*13430
	29 Varsity 8				Knock At The Door		*1066-A
					Charleston Cabin		*1067-A
	G. Williams				I Can Do What You Do		81887-3
					When I Get The Devil In Me		81888-1-2-3
					Chain Gang Blues		81889-3
	B. Brown				My Right Hand Man		81890-1-2-3-4
	300. F. Henderson				5570-1-2 Charley, My Boy		BG-83/JR-178
	C. & M.A.	NY(prob)			To Walk In Jerusalem Like John		91495-1
					I Am With You		91497
					The Eastern Gate		91498-1
					Esakial Saw The Wheel		81893-2
					Salt Water Blues		
	B. Smith	NY			Worryin' Blues		
	M.G. Thomas	Mont	1530		Papa Will Be Gone		
			1532		San Francisco Blues		
			1534		Old Fashioned Love Game		
Jul-Aug	Chicago Del.O.	Chi	583		Sad-Hearted Blues		-569
			586				-569
	Glants	NY			5585-3 San		BG-525/JR-1266
	Rainey	Chi			Shave 'Em Dry Blues		1824-3
					Farewell Daddy Blues		1825-2
	Sunset 4				Jerusalem Morn		1828-2
					Do You Call That Religion		71829-2
					Barnum's Steam Calliope		1830-1
					Didn't Be Ramble !		1831-2
	P. Stewart				Mr. Freddie Blues		1832
	Cox				Kentucky Man Blues		1840-3
					Cherry Pickin' Blues		1841-1-2-3
					Wild Women Don't Have The Blues		1842-1-2-4
					Worried Da Mind Blues		1843-3

1924-cont'd	Alex	Ban	Can	Col	Ed	Vis	
Jul-Aug	Chas. Jackson	Chi			Papa's Laundry Blues		1850-1
					Airy Man Blues		1851-2
	Cox				Death Letter Blues		1854-3
					My Mean Man Blues		1855-4
Aug 6.	H. Meyers	NY	31622		Be Used To Be Mine		BG-451/JR-1051
			31624		Lost My Sweetie Blues		
			31630		You'll Never Have No Luck By Quittin' Me		
			31631		Lonesome For That Man Of Mine		
			31633		If You Can Ride Slow And Easy		BG-245/JR-643
	H. Gross				1077-B I Throw A Good Man Over For You		JR-707
	Begadin				1078-A Sweet Temptation Man		
	Kemp	Lon			Ain't You Ashamed ?		-886
					Charleston Cabin		
					Red Hot Mama		
					Tessie, Stop Teasing Me		
					June Night		
					I've Got Another Sweetheart		
	S. Stewart	Chi			Manda		1862-2
					My Man Rocks Me		1863-1-2

1924-cont'd	Alex	Ban	Can	Col	Ed	Vis	
	Finney	Lon			Alibi Baby		A-1138(Re)
					What Do You Do Sunday, Mary		A-1139(Re)
					Why Did I Kiss That Girl ?		A-1140(Re)
					Oh ! Eva		A-1141(Re)
					San		*1869-2
					The Hoodoo Man		*1870-2
					11012-B Louisiana		Toddle
					11013-B Too Tired		
					Ch ! Eva		A-1155-1-2
					Everytime I Feel The Spirit		
					Rambling Blues		*9010-A
					Charley, My Boy		*9011
					Charley, My Boy		*9011-A
					Pleasure Mad		13453
					Back Bitin' Mama		13455
					Texas Moaner Blues		BG-696/JR-1650
					I'm Gonna Get Myself A-		*72719-B
					Has Anybody Seen My Man ?		*72720-B
							-Real Man
							*72721-B

1924-cont'd	Alex	Ban	Can	Col	Ed	Vis	
Aug 5	H. Meyers	NY			Maybe Someday		13467
					When Your Troubles Are Just Like Mine		13469
					*13677/9 Red Hot Mama		
					West Indies Blues		*105503
					72729-B I Don't Know Why		13513
					Doodle Doo Doo		13529
					Susquehanna Home		13538
					No-One Knows What It's All About		
					Lucille		9665
					Sing A Little Song		9666
					I Want To Be Happy		81898-1-2-3
					Susquehanna Home		81899-1-2-3
					Battleship Kate		*9017
					She Loves Me		*9018
					Any Way The Wind Blows		*9019
					Morning ! Mon't You Ever Come 'Round		*9020
					Charley, My Boy		
					In A Charleston Cabin		
					Boll Weevil Blues		*30626-2
					Rainy Weather Blues		81907-1
					Never Again		13574
					Any Way The Wind Blows		13578
					72745-B Tessie, Stop Teasing Me		
					72746-B Them Ramblin' Blues		
					72747-B She Loves Me		
					72748-B Any Way The Wind Blows		
					Eccentric		81909-4
					I Wanna Jass Some More		*105512
					Temperamental Papa		*105513
					Tessie		81912-1-2-3
					Hard Hearted Hannah		81913-1-2-3
					I Want To Be Happy		81898-5
					Susquehanna Home		81899-6
					When I Get The Devil In Me		81888-4-5
					When You Go Huntin' I'm-		81917-1
							-Goin' Fishin'

1924-cont'd		Can	Col	Ent	Vis	Yes	
Aug 18(1)	Stovepipe No.1	NY			81920- Stovepipe Blues		BG-616
-	-	-			81921- Spanish Rag		-
-	-	-			81922- Sixth Street Rag		-
19	B.Brown	-			81916-3 Mississippi Delta Blues		BG-83/JR-178
-	-	-			81924-4 Pork Chop Blues		-
-	Stovepipe No.1	Lord-			81925-2 -Don't You Know I Have No Friend Like You ?		BG-616
-	-	-			81926- When The Saints Come Marching Through		-
-	-	-			81927-2 I've Got Salvation In My Heart		-
-	-	Soon-			81928- -One Morning Death Came Creeping In The Room		-
-	-	-			81929- I'm Going To Wait On The Lord		-
-	-	-			81930- Bye And Bye When The Morning Came		-
-	C.Smith	-			81931-3 Deep Blue Sea Blues		BG-578/JR-1448
-	-	-			81932-1 Texas Moaner Blues		-
-	Stovepipe No.1	-			81933- Pitielful Blues		BG-616
-	-	-			81934- Sundown Blues		-
-	-	-			81935- Dan Tucker		-
19c.	Haltsworth	-			9045-A How Come You Do Me Like You Do ?		JR-772
-	-	-			9046-A Tropical Palms		-
20	Stovepipe No.1	-			81937-3 Lonesome John		BG-616
-	-	-			81938-1, -3 Cripple Creek; Sourwood Mountain		-
-	-	-			81939-1 Turkey In The Straw		-
-	-	-			81940- Arkansas Traveler		-
-	-	-			81941-2 Fisher's Hornpipe		-
-	Varsity 8	1098-C			She Loves Me		JR-1591
-	-	1099-C			Hard Hearted Hannah		-
21	F.Henderson	-			That's Georgia		-715
-	-	-			81948-4 You'll Never Get To Heaven With Those Eyes		-
-	-	-			81949-3		-
-	Wagabonds	-			9049-A Sing A Little Song		-1582
-	-	-			9050 Rock-a-Bye My Baby Blues		-
-	-	-			9051-A Kiss Me Goodnight		-
22	L.Henry	-			Consolation Blues	13594	BG-281/JR-736
-	-	-			Low Down Despondent Blues	13596	-
-	Intern'l O.	-			Hay ! Hay ! And See ! See ! 30620-5		JR-303
24	Southern N.Q.	-			81944- Jesus Christ I Want To Find		BG-600
-	-	-			81945- I'm Going To Build Right On That Shore		-
-	-	-			81946-2 Hard Trials And Great Tribulations		-
-	-	-			81947-2 Mr Lord's Gonna Move This Wicked Race		-

[illegible]

(TO BE CONTINUED)

CLYDE BERNHARDT

Part Six,

The Bernhardt musical saga will continue with Clyde's recollections from 1946 onward with Clyde directing his own correspondence about this period to DAVID GRIFFITHS. Thank you Clyde and David!

The CLYDE BERNHARDT autobiographical reminiscences from 1905 to 1946 began in issue 175/6 and continued in 4 installments to issue 179/80 with the fine researcher, BERTRAND DEMEUSY as Clyde's correspondent. In issue 181/2, DAVID GRIFFITH came on to the scene with his Bernhardt 1934 - 1945 discographical compilation (5th installment in the series). In the current issue (Installment 8) he continues as Clyde's correspondent with Clyde carrying on his saga from 1946 to the present, with flashbacks to the earlier days, too! As you may note the date of Clyde's current manuscript was in October 1978. On June 10th 1981 we received from David a much up-dated Bernhardt discographical effort from 1945 through June 1979. This will be printed when we complete Clyde's recollections. In this way you will all get a grandstand seat to all the cumulative discographical research which transpired between Clyde and David. The reminiscences of Clyde Bernhardt are indeed some of the most illuminating nostalgic tributes to our study of Musical Americana.

- LK



Mr. Ken Kunstadt
65 Grand Avenue
Brooklyn, N.Y. 11205

Newark, N.J.
October 16, 1978

Dear Len:

This is just a short letter, to let you know that I have written more of my life story. Because I received the letter from David Griffiths last week stating that you would need more for the second part of my life story.

Enclosed is some more of my life story, after 1944. And some of my early life, after I first started to take music lessons 1922 & later years in the twenties.

The Derrick Stewart-Baxter, story in the Jazz Journal Magazines October, November 1967, and the January & February 1968 have some very good information about my life story.

The Storyville 44 Magazine story was written by Gilbert Gaster. Gilbert Gaster, interviewed me on tape in the home of Mr. & Mrs. Derrick Stewart-Baxter, when I was in Brighton, England in June 1972

I hope that you can use what you like to use of my life story, from the different parts of my story that are in some magazines now.

I will close with my best regards to you.

Sincerely yours,
Clyde E. Bernhardt
Clyde E.B. Bernhardt

CEBB:

Dear David:

I will make some corrections, from the letter that you sent to me. The record session, that I made for "Pete Johnson" Supervised by Leonard Feather, was made January 2nd 1946 I made another record session for Leonard Feather, January 21st He had the late Pete Brown, alto sax. I can't remember all of the other musicians that was playing on that session. Leonard was playing piano.

Another correction. After I finished playing on the engagement with Cecil Scott, in the Savoy Ballroom. In the spring of 1946 I was playing different gigs with different musicians. I organized my first band Monday May 13th 1946 Ralph Cooper, was booking the small bands (Little Bands) in the Little band department, in the "GALT AGENCY OFFICE"

Ralph Cooper, booked us on our first job on Monday Night May 27th 1946 Herman Flenthall, had the steady band in the "Elks Rendvous" My band was the relief band that night. We had rehearsed around 25 Special arrangements plus other standard popular stock arrangements. We had a good book.

With Latin American music, Blues. Rhythm & Blues, Popular standards. Not boasting but the band went over very, very good. Ralph Cooper, was not at our opening, but he sent his nephew, and some stoogies, to tell him how my band went over on our first job. His nephew, and the manager of the Elks Rendvous. Located at 134th Street, and Lenox Avenue. At that time. Liked my "Blue Blazers" Very much.

The "Clyde Bernhardt & His Blue Blazers" played some relief jobs in the Savoy Ballroom after that date May 27th 1946 We was liked by the dance public, and the night clubs that we played relief jobs when the regular band would off their jobs on their off night.

Another Booking agent, liked the "Clyde Bernhardt" & His Blue Blazers! To make an audition in the Times Square Hotel, for an two weeks job in Portland, Maine. There was Eighteen different little bands that was there to make the audition, for the job playing in the Greymore Hotel in Portland, Maine.

My band made the audition, after we made our audition, there was more Bands to play for the manager & Booking agent that was booking the bands in the Greymore Hotel, in Portland, Maine. I didn't have no idea that my band would get the job. After I arrived home that day, around 6: P.M. Ralph Cooper, called me on the phone, and told that he could book me and my band in the Mc Kinley Theatre in the Bronx, for one week.

Starting the next week. With "Maxine Sullivan" Getting the top billing. The stage show had a very good line up in the show. After I had told Ralph Cooper, that I would accept the week in the Mc Kinley Theatre I got a call on my phone from the other agent that was booking the jobs in the Greymore Hotel in Portland, Maine. He told me that the manager liked my band better than he did any of the other 18 bands that he heard.

And the job would start in two weeks later, and would last two weeks. We made a big hit on the job after we had finished playing the week at the Mc Kinley Theatre, in Bronx, N.Y. Maxine Sullivan, and my band did not draw very many people in the Mc Kinley theatre. But we got paid for playing the week stand in the Mc Kinley theatre.

Later in the first part of August we opened in the Greymore Hotel in Portland, Maine. We went over very, very Big! We Broadcasted six nights that we played each week in the Greymore Hotel.

While we was playing in the Ballroom in the Greymore Hotel. We was heard on our radio program, in New York City, N.Y. Later I was asked by Mr. Mort Browne, If I would be interested in making an audition for the "SONORA" RECORD COMPANY" As soon as possible. We was asked to play two extra weeks in the Greymore Hotel.

I wouldn't accept the two extra weeks in the Greymore Hotel, because I wanted to come back to New York City, N.Y. To make the audition for "SONORA" RECORD CO. When I went to make the audition, they told me that they liked my songs of different Blues songs, but they didn't like the piano player, because he played too much progressive jazz on the piano.

I paid the piano player for making the audition, and they had me to make another audition with another good piano player. Just my self, and the piano player. No mikes to sing in just my plain voice to sing with. I had a very good piano player, this time. I had "Jimmy Phipps" He is a very good piano player.

Mrs. Ruben & Her husband, and their Son, was the people that managing the "Sonora Record Company" They had never had no colored musicians, or colored artist to make records for them. They liked my songs! They sat up the date for me to record for them September 16th 1946 On Monday September 16th From 2:P.M. Till 5: P.M. One record session 4 numbers in the session.

Here are the musicians that was playing on my first session for the Sonora Record session, September 16th 1946. Clyde Bernhardt, Leader and Blues singer. "Jimmy Phipps Piano" "Clay Burt Drums" "Joe Scott" Bass Fiddle" "Joe Allston alto saxophone" Freddie Williams "Tenor saxophone" "George Scott" trumpet. I'm sure that this is correct!

The Sonora Record Company had Clyde Bernhardt & His Blue Blazers to make another record session in February 1947 We had Skipp Hall, on piano. Willie Moore playing trumpet on that session. Staford (Pazzua) Simon playing tenor saxophone on that session. After going in, and out of the Savoy Ballroom playing relief jobs.

We opened in the spring of 1947 the first part of May in the Smalls Paradise; we opened for four weeks. We went over very good and played in there around 24 weeks. When we opened in the Smalls Paradise, Billy Daniels, was the head liner in the stage show. Later Dinah Washington, Baby Hines, and other good entertainers played in Smalls Paradise while my Blue Blazers was there.

The late Mr. Frank Gibbs (Manager of Smalls Paradise) Told me that I had one the best liked band by the patrons, and waiters, and other help in the Smalls Paradise, since he had been managing for Mr. Ed Smalls since he started to work for Mr. Ed Smalls, 1924 After I had been held over by popular demands different times. I had another good offer to open in the all white night club, in Newark, New Jersey on Park Place.

The Club was the Murphy's Cafe. It had the name of being the leading Night Club in Newark, N.J. With "WAAT Broadcasting" Tuesday, Thursday, Sunday Nights at 11:30 P.M. That was an strong station. I received mail from different people in Canada, and other States in America.

I received one post card, telling me that my band sound just a very good colored jazz band. And I didn't sound like the white bands. Because we was just better jazz players than the average white jazz band! They didn't know I was colored, by my name being Clyde Bernhardt. That sound like a white name to the party.

Here is another correction. "Jessie Drakes" Was playing trumpet on the session playing for Wynnie Harris, December 12th 1947 Joe Allston, and not Elwyn Frazier, was playing alto saxophone on that session.

Elwyn Frazier, joined my band in February 1948. He never made no records with my band. The record session that I made on Decca Records was made Friday August 21st 1948 Sammy Price was the band leader for that date. They had just backed up Ella Fitzgerald, on an record session. After she finished her record session with the band.

They played behind my singing. I sang two different Blues Songs. "Pretty Mama Blues" Written by the late Ivory (Joe) Hunter. And the other song was "My Heart Belongs To You" Written by Arbie Steidheim. I hope that I spelled his name right? That was August 21st 1948 On Friday Evening Between 3, and 6, P.M.

COMMENTS ON TWO LABEL BOOKS, BOTH OF WHICH COULD BE MUCH BETTER - Or, Save Your Confederate money, Boys!

DISCO-ING IN GEORGE BLACKER

Brian Rust's "American Record Labels Book" has been around for some time now -- long enough that my remarks on it are much belated. I have seen reviews of it in at least two different publications, both written by people with whom I'm acquainted. Joe Klee, who writes for this mag, reviewed it, none too favorably, in the "Mississippi Rag". Martin Bryan's review of it in the "New Amberola Graphic", of which, by the way, he is founder and publisher, was a scathing denunciation. I don't have Martin's instinct for the jugular, but I don't think much of it either, and for similar reasons, which I shall enumerate shortly.

Why, you may ask, do I bother to add my voice to what seems to be a chorus of denunciation, varying only in its vehemence? Well, it isn't because I'm that much of a fan of three-part harmony; rather, I'd like to comment also on a second labels book that's come on the scene, in the course of doing which I hope to compare and contrast the two.

The two books at issue are Rust's "American Record Label Book", published by Arlington House and available either from bookstores or through the Nostalgia Book Club for less, and Rainer Lotz's "Grammophonplatten Aus der Ragtime-Era", published in Germany and available here exclusively (so far as I know) through "Antique Phonograph Monthly", 650 Ocean Avenue, Brooklyn, N.Y. - 11226. If you order it, you can refer to "Ragtime Era Record Labels" and you'll get the right book it would help I am told supplies are limited, so delay could prove inadvisable.

Lotz's book is much superior to Rust's in one respect: all the illustrations are in color -- excellent color, at that. The only times the pictures are less than fine is when the specimen photographed was in less than the best condition -- at least as far as appearance is concerned. Unfortunately, I'm in no position to say very much about the text, as what little there is is all in German. A friend of mine who is conversant in that language has said that it seems to have little in the way of discographical information concerning the labels depicted, or any capsule histories of the companies that produced them. Rather, it appears to be devoted to a brief history of the development of the phonograph record, and an explanation of some of the terms used on the labels. Each picture is accompanied by a transcription of its printed contents and, in the case of double-faced records, a similar transcript of the information on the reverse side. In the case of various Asiatic or Near Eastern records, a translation of the contents is given -- in German.

The labels depicted in the Lotz book date from the early 1900's to 1924, which might seem to some a rather liberal extension of the "ragtime era", since some contend that it was pretty largely over by about 1918, displaced by jazz. On the other hand, the ragtime devotees will argue vehemently that the "ragtime era" never really ended -- indeed, it's still going on, never having stopped at all. You pay your money and take your choice. There are 89 labels pictures -- an odd number, both in the sense of not being divisible by 2 and in that of being strange. I think I'd have tried for an even 90 myself, or better yet, 100; I haven't any doubt that I could have found an extra 11 if I'd looked for them. If you do choose to buy Lotz's work, you can do so with the assurance of getting a visual treat, but little in the way of discographical information (assuming you read German). A final thing I forgot to mention earlier: it's a soft-cover book.

The very strength of the Lotz book -- its fine color reproductions -- is the great weakness of Rust's "American Record Label Book", hereinafter to be referred to for brevity's sake as the ARLB. The only color pictures used are those on the front cover -- and in most of those, the colors are not reproduced correctly. In one instance, the cover picture belies the text: Rust says all Dandy records had a matt black label, while his cover illustration is red! In fact, I've seen a Dandy using the same typographical layout with a dark purplish-blue against gray. All illustrations in the book are in black and white, and all of them are enlarged or reduced, according to necessity, to about the same size. Such being the case, the label of a Little Wonder appears to be as large as that of a Victor Red Seal. Here again, the illustration belies the text: his choice of an orange-and-black Little Wonder happens to be a paper label, as would have been the case had he chosen a specimen of the intermediate design of blue lettering on yellow. Obviously, not all Little Wonders had etched labels.

To some extent, Brian has fleshed out his book by including a number of English-made labels, thereby raising some doubt about the accuracy of his title. The justification given for this is that nearly all of them issued American matrices in England. I made a pretty careful count of the number of label names in the ARLB; counting cross-references, it came to 247. Of these, 38 were English labels. It should be noted here that I excluded from this count a number of instances where a name was used in both countries, often by unrelated companies and not contemporaneously: Silvertone is one he failed to mention in sufficient detail. His illustrations show what must be a 10-inch English-made Silvertone of pre-1917 vintage, but say nothing about it. Along

the same line, there were a number of Imperial records made prior to 1917 which are obviously derived from Rex.

A number of errors of fact occur in the ARLB, and I'll speak of some of them anon, but I must add that I've found a few instances of typographical boobies of Broddingnagian proportions, which don't help matters much. Three which obtruded themselves on me will suffice: the chart of Columbia master numbers by recording chronology is rendered almost useless by the absence of any indication of the year in which a given block was recorded. The chapter on Playerphone was butchered atrociously, and the chart giving the chronology of recording of Victor masters and the release times of the various catalog number series is botched, especially in the 10-inch and 12-inch Blue Seal series. I heard that a major shakeup took place at Arlington House a year or so ago, in which a number of people got sacked; I hope one of them was the guy who did the proofreading on the ARLB. In citing errors of fact which I spotted in the book, I'd like to confine myself to an account of those not mentioned (so far as I know) by other reviewers. I may be able to add a few bits of information or semi-educated guesswork here and there. Here goes:

-The only Angelophone record I ever saw had a paper label on one side, and an etched label on the reverse. The paper-labelled side was a sacred song, as I recall, and the etched-label side was a spoken commentary on it. Given the label name, I'd guess it was devoted exclusively to material of that nature.

-There was a second Baldwin label produced in the U.S. before 1942. I refer you to the listings of Haitian tunes by the Smith-Bechet orchestra, some of which were also issued on Varsity. I have only recently learned that the label was named after the owner of the company. He was a recording engineer who ran a small studio in New York, and saw fit occasionally to issue a few records on his own hook.

-In his illustrations in the chapter on Broadway, Brian shows, but does not discuss, a Decca-made reissue from the Paramount "race" series. I'd never seen anything like that; why didn't he say anything about it? Why did he omit any mention of an ARC-produced 4000's series, of which I've seen a couple, devoted to hillbilly items?

-The green-label vertical-cut Brunswick records seem to have been sold only in Canada, and aren't very common there, if the indifferent luck I've had in obtaining specimens is any indication. I have seen a few whose labels were much similar to that of the early black-&-white acoustic issues, differing most obviously in the presence of the phrase "Jewel Point Record" under the trademark, and the manufacturer's credit. Also, conventional wisdom has long contended that 12" Brunswick 20106, the medley from "Face the Music" on which Bing Crosby is to be heard, was withdrawn not long after release. I accepted that as truth -- until a few months ago, when I was shown a copy of it pressed on Columbia-style laminated stock, bearing the final-design black and silver label! Also, if anyone is curious about the last of the Mohicans, I've seen a copy of Brunswick 20141. I'm sure you'll agree with me that it must have sold in the hundreds of copies on the first day it was released:

20141 a(XB 25283-1)-"Hymn to the Sun"
(Rimsky-Korsakov; arr.: Kreisler)
b(XB 25284-1)-"La Plus que Lent"
(Debussy)
Harry Bluestone, vln. soloist w. pno.
acc. by Milton Kaye

According to Harold Flaksier, this was the only 12" Brunswick released between October 1939 and September 1940 -- it was listed in the March 1940 supplement... Another reason for Brunswick's skipping from 4999 to 6000 in 1931 could be that in addition to there having been a 5000's lateral acoustic series in the early 20's and a 5000's vertical-cut Canadian series, there was in addition an ongoing 5000's series of hillbilly issues on Vocalion. They're far from common; I've encountered no more than two in my career.

-According to what Carl Kendziora tells me, the Buddy records appear to have been produced for sale with a portable phonograph bearing that brand name. It is said to have been made largely of aluminum.

-The "G.R. Co." appearing on the earlier Climax labels stood for "Globe Record Company". I refer Brian and other interested readers to Read and Welch's "Tinfoil to Stereo" for further details.

-RCA did not make Gennett's electrical masters; they did apparently produce the electrical recording equipment that Gennett used. That would also serve to explain the "Licensed RCA Photophone Recording" notice that appears on so many of the Supertone records. What really puzzles me is why RCA applied the term "photophone" to electrical disc recording IN ADDITION TO their method of optical sound film recording. The 10" lateral-cut Gennett masters began precisely at 6000, apparently going no farther than 6200, if it even got that far. A new series of 10" masters was begun at 7000, while a 12" master series began at 6500 and continued at least as far as 6910.

-The masters on Leeds records did not come from Columbia; they "rolled their own".

-Oxford records were sold by Sears, Roebuck and Company; the sources used at various times were Zonophone, Leeds & Catlin (Imperial) and Columbia.

-Not all Philharmonic records were produced by Eli Oberstein's Classic Record Company (so far as I've ever found, none of them were ever made by U.S. Records, although many use Varsity masters);

I've seen some which came from Columbia, and even a few that must have come from Victor. These used RMV masters!

-I doubt whether Phono-Cut (the fink) was in business much later than 1917, if they survived that long. Fred van Eps recorded a few ragtime banjo solos for the company, as did their studio band, and there were some operatic sides that might be worth watching for, if one goes for obscure artists.

-I'm given to understand that BD & M adopted the "Puretone" marque to AVOID confusion with the Paramount-produced "Puritan" brand. Doesn't look as if the ploy worked very well, does it?

-Rex (U.S.: PVG)'s 1000's series of 12" records was not short-lived; releases on it were continued well into the autumn of 1917, when the company apparently went under. There were also a goodly number of operatic issues in a 2000's series of ten-inch records and a 3000's series of 12-inch discs. The earlier of these were single-faced, later ones double-faced. The best-known artist to record for Rex was Ellen Beach Yaw. Another notorious name in the Rex catalog was that of Ferruccio Giannini, who had made abbreviated versions of operatic arias for Berliner in the 1890's.

-The labels on Royale records were not blue; the 10-inch records were black and the 12-inch discs in both the short-lived 100's series and the 500's series were red.

-Not all Solo-Art records were 12 inches. I have a 10-inch one -- the only Solo-Art record I've ever encountered. Nu???

-Eli Oberstein had nothing to do with Joe Davis records, beyond the fact that he seems to have leased certain USRC masters to him -- Sammy Kaye, Harry James, Marian Anderson and the QHCF come to mind. Hit lasted until 1945, when it was bought up by Majestic Radio and Television. The Majestic 7000's catalog series is simply a continuation of Hit.

Summing it up, I'm afraid I can't recommend the ARLB very heartily. It looks too much to me like something assembled in haste to exploit the booming nostalgia market. Rust's usually high standards of meticulous research were obviously lowered for this one. It is fortunate indeed that most readers of this publication know him best for "Jazz Records", which is indisputably his masterpiece.

So you get the idea that I'm not exactly thrilled by either of the two labels books that have come out to date. In addition to that, I'm inclined to believe that there is still room in the marketplace for a third such book, provided it's a marked improvement over these two. Work has gone on, more or less intermittently, for at least the past three years on a labels book. It is hoped that all the pictures will be in color, and the text is to be based on Carl Kendziora's columns from the old "Record Changer" and this publication. Finding a publisher has proven difficult (one was eager to go ahead, but went bankrupt before he could do so), but we haven't given up hope yet. Chester Collins, a freelance writer and editor living in Elmhurst (Queens), has undertaken the job of editing the text from Carl's old columns, and integrating into it the results of more recent discoveries. He has also arranged for the photographing of labels specimens from several different collections, mine being one of them. To cite an example of the work done already: more than 700 labels photos have been taken, most of them on large 4" x 5" transparencies. In a few cases, he has had to accept 35 mm. slides. I know myself that this roster includes one label for which Brian couldn't supply a photo (Chautauqua) and one he never even mentioned: See Bee (small digression: that label must be much rarer than Autograph; I've seen just two examples of it in my whole life!). The 700 isn't a very accurate indication of the number of different labels photographed, as variant designs are included in the count. I can state confidently, however, that there are more American labels photographed than appear in the ARLB. In fact, it has been deemed necessary to exclude some things from the book: specialty material, promotional records, test pressings, private issue records, religious material, Children's records and such oddball things as broadcast transcriptions. The exclusions helped to keep the thing from getting too unwieldy, for one thing, and Chester thinks it desirable to confine the photographs and text to records that were more or less readily available to the general public. His text runs now to 400 typed pages. He sees only two possibilities that could lead to the publication of the book, whose tentative working title is "The Spirit of 78" (I'd favored "Let's Look at the Record", but we were unsure of how Al Smith's ghost would go for it): (a) if Joe Franklin's recently formed Nostalgia Corporation can make some big bucks on their first projects, they may take a flyer on it, or (b) if he could stage a "monster" auction of 78's by one of the fashionable auction houses in New York, he figures the resulting publicity would make 78's the newest craze and rouse the interest of publishers who have thus far ignored the thing. I'm inclined to think this might prove a mixed blessing, in that it would almost certainly tend to run up prices of everything, even the junk that some of us buy only for research. Still, if somebody who had a large collection of really good things and wanted to get out of records could be induced to go this route to dispose of his holdings, it would at least be interesting to see what happened.

(Continued on page 24)



CAPTOL **** Research (1942 to 1949 & beyond??)

from Bill Bennett, 61 Newhaven Road,
East Burwood 3151, Victoria, Australia
--addenda. corrections, comments welcome.

An explanation of Capitol's several different catalog number series, followed by a numerical list of their pop singles (in the 78 era) from July '42 to April '49. Capitol began recording as Liberty records in April '42, but the name was changed to Capitol before the first issues in July, see Hal Flakser's very interesting letter in RR149/50 (page 10) on Cap's early days. Capitol is mentioned, very briefly, on pages 57/58 of Brian Rust's "AMERICAN LABELS BOOK" (Arlington House, 1978). Their first 78rpm albums were issued approx. May '44, more about these later. From July '47, with the launching of the 40000 "AMERICANA" series, to 1954, they issued several different catalog number series & the overall picture became somewhat confusing especially to collectors outside the U.S.A. with some artist's records being in 2, 3, or 4 different series (eg:- Julia Lee).

The original series of singles (black label) began at 101(07/42) & continued thru to 503 (early '48??), when they had reached the 460's (approx.) in Oct?/'47, a new, slightly higher priced single series was launched, the purple label 15000's, most of the artists (the better sellers??) were transferred to this new series, the remaining (slightly lesser selling??) artists remained in the old series until it reached 503, then the series was temporarily suspended, to be revived about a year later, & all pop artists were then on the 15000's.

When they reached 15431 (April '49) the pop single issues went back to the revived 500's, this being the start of the 45 era, the 78's (still purple label) were prefixed 57-, & the 45's prefixed 54-, the first 78 in this series was 57-542, the first 45 single was 54-546, the numbers 504 thru 541 were used for the first eleven 45rpm albums, of 3 or 4 discs each, all were reissues of previous 78rpm albums, it should be pointed out here that these 45 albums contained single play discs as the E.P. hadn't come onto the market yet. In Jan '50 the 15000's were revived again (15432 onwards) to be used for pop albums (78/45) thru to late '53, or early '54 (cat. no. 1596??). From 04/49 to the end of '49, when the numbers were in the late 700's, not all the single were on both speeds, some 78 only, some 45 only, others on both, at first the issues on both speeds had a different catalog no. for each speed EG:- 57-542 (78) is the same as 54-546 (45), evidently this proved somewhat confusing so then the same catalog no. was allotted to both issues of a particular item, the only difference was the prefix to the no. eg:- 57-590 (78) & 54-590 (45). After the end of '49 the 57- was abandoned for 78's & the prefix for 45's was changed to F-, the highest known 57/54 prefix no. is 789, (perhaps the last issue for 1949 ??).

The first 78rpm albums were issued in 2 different series, the 10000 "CRITERION" series, & the 20000 black label series, the latter being the slightly lower priced of the two. Records in these albums could not be purchased separately.

Album no's started at 1, & the prefix letters to the album no. was the code to the series the records were in, & the number of discs in the album, eg:- Album CD-1 in CRITERION series (C), containing 4 records (D)

Album BD-2 in black label series (B), containing 4 records (D)

The second letter could be B, C, D, or E, albums varied from 2 to 5 records.

Again from April '49 to the end of the year, by which time the 10000's had finished(?) & the 20000's were being used for albums (78/45) in the light classical series, album no's starting at 2000, the pop albums were intermingled with the singles in the 500's, 600's, & early 700's, this was before the 15000's were revived for albums, so in the 1949 to 1953 period most albums could be purchased in 3 different forms, a 10" LP, a 45 album, a 78 album, & in the early EP days a 4th form, 2 EP's, & when the EP became popular, they ceased production of the 78/45 versions of the albums, this would be early in '54 ??

Following is a table of the various Capitol catalog number series & their no. & time ranges, where known:-

101 thru 503	Black label, pop singles, (all 78rpm) July '42 to early '48 ??
504 thru 541	Purple label?, pop albums, (all 45rpm) all Mar/Apr '49??, all 45 reissues of earlier 78 albums. All no's have 54- prefix.
542 thru 1599	purple label, pop singles, (78/45) tho not all on both speeds up to 789. some 78/45 albums in this series up to early 700's. From 790 all on both 78/45, April '49 to late '51.
1600 thru 1699	"FAMOUS 1600 SERIES", Purple label (all 78/45) reissues of past hits 1951 ?? to 1954.
1700 onwards	continuation from 1599, Purple label (all 78/45) pop singles, 78's up to 1958?? (approx. late 3000's), then all 45 only, F- prefix dropped in early 4000's, label design changed in late 4000's to gaudy yellow & orange, series went to 5999 in late 60's, then new series started at 2001, but this is far beyond our period of interest here.
6000 onwards	"STARLINE" (all 45) reissues of past hits, on older items reissued in this series, the sound was "boosted" to match loudness of current singles of the period (late 60's, early 70's)
10000 thru 102??	Purple label "CRITERION" series albums (all 78) May '44 to early '49 Album no's prefixed CB, CC, CD, CE. Not sure of highest no. in this series, highest known is 10216 (in Alb. CC-147), but there's 2 more Alb's CD-158, & CD-162, which we don't know the no's of the discs in them, but if they're in this series, then no's would go to 10224, anyone help here ? CD158 Symphonic portrait of Cole Porter CD161 South Pacific
15000 thru 15431	Purple label, pop singles (all 78) Oct? '47 to April '49
15432 thru 1596??	Purple label, pop albums (78/45) Jan. '50?? to late?? '53/early '54 ??
20001 thru 20160	Black label, pop albums (all 78) May '44 to Mar '49 Album no's prefixed BB, BC, BD.
20161 thru 20199?	Light classical albums (78/45) all 1949 ?, album no's in 2000's
25000's	Children's albums on "Superflex" unbreakable 78's, many are reissues of shellac children's albums in 10000's & 20000's. '48, '49??
28000 thru 28070	Albums of symphonic pops, Jazz, Square dances (45/12" 78) 1950 to 1953.
30000's	Yellow label, Children's "Superflex" 7" 78rpm. 1947/48??
32000's	Children's 45rpm singles & albums, 1950 onwards.
40000 thru 40141	Red label, "AMERICANA" series (all 78) July '47 to March '49. See RR's 137/8 & 139/40 for listing of this series to 40135.
40142 thru 40289?	Purple label, now all C&W, singles & albums (78/45) April '49 to Mid '50? Alb. no's in 4000's, to mid 40200's 57- & 54- prefixes (78 & 45)
48000 thru 48037?	Red label "AMERICANA" albums (all 78) '47 to '49. Albums no's prefixed AC-, AD-.
51000's	Classical, American recordings (all 12" 78) 1949??
52000 thru 52007	Purple label, International series, Mexican, Polish, Yiddish (all 78) 1948
54000's	Novelty & Specialty series. (anyone know what's in this series??)
60000 thru 60015	Jazz & Bop series, (all 78) all 1949, all prefixed 57-.
65000 thru 65006	"KENTON PRESENTS" Jazz series (all 45/78) all 1954.
70000 thru 70060	"Sepia" R & B series, nearly all 78, last few 45 also, April '49 to early '50. all except last few prefixed 57-, 45's F-.
71000's	International series (all 45)
72000's	International series (all 45) later on, Canadian Capitol.
80000's, 81000's, 81700's, 86000's, 87000's	all classical, 78/45, from European Telefunken, 1949 to 1953 ??
90001 thru 90054?	"Holiday" series, singles & albums (78/45) Christmas pops, carols, polkas. 78's 57-(10"), 79-(12") prefixes, 45's 54- & 64- prefixes. 1949/50.
95001 thru 95023?	"Holiday" series, albums, 45/78, Christmas music, Hymns, etc. 1951/52?

I hope the above list helps to sort out some of the confusion about all of Capitol's catalog number series especially to outside U.S.A. collectors & researchers. I must give my sincere thanks to the following without whom, the above info & the listing to follow, would not have been possible, firstly LOUIS PYRITZ without whose mammoth lists I'd've been nowhere, then HAL FLAKSER who supplied much valuable info on the early issues & MICHEL RUPPLI who supplied many mx. & take no's I was missing, again! thanks fellas. Now! could I please call on you other reader/collectors to dig out your old Capitol 78's & help us to fill in those missing mx. & take no's or to comment, criticise, add to, or correct anything in the above or the following listing & send details to me at 61 Newhaven Road, East Burwood, 3151, Victoria, AUSTRALIA. oh yeah! my name's Bill Bennett. Thanking you in anticipation for anything you can send, so let's hear from YOU, PLEASE? Now to the listing of the 101 - 503 black label series of singles (78rpm):-

101	PAUL WHITEMAN Orch.	I'VE FOUND A NEW BABY	22-A
-	-	THE GENERAL JUMPED AT DAWN	24-A
102	FREDDIE SLACK Orch.	HERE YOU ARE	14-A
-	-	COW COW BOOGIE	16-A
103	JOHNNY MERCER	STRIP POLKA	3-
-	-	THE AIR-MINDED EXECUTIVE	17-
104	DENNIS DAY	JOHNNY DOUGHBOY FOUND A ROSE IN IRELAND	9-B
-	-	PHIL THE FLUTER'S BALL	10-
105	MARTHA TILTON	ANGELS CRIED	2-
-	-	I'LL REMEMBER APRIL	21-
106	GORDON JENKINS Orch.	HE WEARS A PAIR OF SILVER WINGS	18-
-	-	I'M ALWAYS CHASING RAINBOWS	19-
107	BOBBY SHERWOOD Orch.	I DON'T KNOW WHY	2698-
-	-	ELK'S PARADE	2699-
108	PAUL WHITEMAN Orch.	SERENADE IN BLUE	23-A
-	-	I'VE GOT A GAL IN KALAMAZOO	25-A
109	JOHNNIE JOHNSTON	CONCHITA LOPEZ	6-
-	-	WINDMILL UNDER THE STARS	8-
110	TEX RITTER	JINGLE JANGLE JINGLE	26-
-	-	GOODBYE, MY LITTLE CHEROKEE	28-
111	JACK McLEAN Orch.	JINGLE JANGLE JINGLE	39-
-	-	TODAY IS MY LUCKY DAY	40-
112	JACK McLEAN Orch.	TAKE ME	38-
-	-	STELLA	41-
113	FREDDIE SLACK Orch.	DOLL DANCE	15-
-	-	HE'S MY GUY	50-
114	CONNIE HAINES	AT LAST	35-
-	-	BE CAREFUL, IT'S MY HEART	36-
115	FREDDIE SLACK Orch.	MISTER FIVE BY FIVE	51-
-	-	THE THRILL IS GONE	52-
116	PAUL WHITEMAN Orch.	TRAVELIN' LIGHT	30-A
-	-	YOU WERE NEVER LOVLIER	33-A
117	RAY McKINLEY Orch.	MANHATTAN SERENADE	505-
-	-	WITHOUT A SONG	508-
118	JOHNNIE JOHNSTON	THE SINGING SANDS OF ALAMOSA	44-
-	-	LIGHT A CANDLE IN THE CHAPEL	45-
119	GORDON JENKINS Orch.	THERE WILL NEVER BE ANOTHER YOU	66-
-	-	DAYBREAK	67-
120	JOHNNIE JOHNSTON	EASY TO LOVE	7-
-	-	DEARLY BELOVED	42-
121	JACK McLEAN Orch.	I WANNA GO BACK TO WEST VIRGINIA	60-
-	-	I SEE IT IN YOUR EYES	63-
122	FREDDIE SLACK Orch.	WRECK OF THE OLD '97	73-
-	-	I LOST MY SUGAR IN SALT LAKE CITY	76-
123	BOBBY SHERWOOD Orch.	MOONLIGHT BECOMES YOU	2700-A
-	-	HARLEM BUTTERFLY	2702-A
124	GORDON JENKINS Orch.	WHITE CHRISTMAS	64-
-	-	HEAVEN FOR TWO	65-
125	GORDON JENKINS Orch.	ALWAYS	37-
-	-	I'M GLAD THERE IS YOU	11-B
126	FREDDIE SLACK Orch.	THAT OLD BLACK MAGIC	70-
-	-	HIT THE ROAD TO DREAMLAND	74-
127	GORDON JENKINS Orch.	YOU'D BE SO NICE TO COME HOME TO	68-
-	-	WOULD YOU RATHER BE A COLONEL?	69-
128	RAY McKINLEY Orch.	ROCK-A-BYE BAY	506-
-	-	THAT RUSSIAN WINTER	507-
129	FREDDIE SLACK Orch.	RIFFETTE	53-
-	-	THEY DIDN'T BELIEVE ME	4-
130	JOHNNIE JOHNSTON	CAN'T YOU HEAR ME CALLIN' CAROLINE ?	5-
-	-	THAT OLD BLACK MAGIC	43-
131	RAY McKINLEY Orch.	BIG BOY	501-
-	-	HARD-HEARTED HANNAH	502-
132	TEX RITTER	SOMEONE	27-
-	-	I'VE DONE THE BEST I COULD	29-
133	FREDDIE SLACK Orch.	OLD ROB ROY	71-
-	-	GET ON BOARD, LITTLE CHILDREN	75-
134	BILLY BUTTERFIELD Orch.	WITHOUT LOVE	56-A
-	-	MY IDEAL	57-A
135	SIX HITS & A MISS	BYE-BYE BLACKBIRD	58-
-	-	TWO ON A BIKE	59-
136	CEELE BURKE Orch.	FROM TWILIGHT 'TIL DAWN	2686-
-	-	LOVELY HANNAH	2689-
137	PAUL WHITEMAN Orch.	THE OLD MUSIC MASTER	31-A
-	-	WAITIN' FOR THE EVENIN' MAIL	72-
138	MARTHA TILTON	MOONDREAMS	1-
-	-	COMIN' THRU' THE RYE	34-
139	KING COLE TRIO	VOM VIM VEEDLE	RR8113-
-	-	ALL FOR YOU	RR8114-
140	THE PIED PIPERS	PISTOL-PACKIN' MAMA	82-
-	-	DEACON JONES	83-
141	JOHNNY MERCER	I'M GONNA SIT RIGHT DOWN & WRITE MYSELF A LETTER	8 -
-	-	G.I. JIVE	8 -
142	JO STAFFORD	OLD ACQUAINTANCE	78-
-	-	HOW SWEET YOU ARE	79-
143	ELLA MAE MORSE	SHOO-SHOO, BABY	-
-	-	NO LOVE, NO NOTHIN'	-
144	BENNY CARTER Orch.	POINCIANA	93-A
-	-	HURRY HURRY	95-A
145	STAN KENTON Orch.	DO NOTHIN' 'TILL YOU HEAR FROM ME	111-4
-	-	HARLEM FOLK DANCE	113-4
146	FREDDIE SLACK Orch.	SILVER WINGS IN THE MOONLIGHT	119-
-	-	FURLOUGH FLING	121-
147	TEX RITTER	HAVE I STAYED AWAY TOO LONG ?	116-2
-	-	THERE'S A GOLD STAR IN HER WINDOW	118-
148	THE PIED PIPERS	MAIRZY DOATS	-
-	-	A JOURNEY TO A STAR	-
149	ANDY RUSSELL	BESAME MUCHO	-
-	-	YOU'RE THE DREAM, I'M THE DREAMER	-
150	JOHNNY MERCER	SAN FERNANDO VALLEY	-
-	-	SOMEONE'S IN THE KITCHEN WITH DINAH	-

(to be continued)

RAGGING the CLASSICS

JOHN SAM LEWIS

A PRELIMINARY CHECKLIST OF RECORDINGS BY DUCI DE KERÉKJÁRTÓ

This checklist of issued recordings by Duci de Kerékjártó (1898 or 1900-1962) is not a true discography since it makes no attempt to account for unissued recordings. It does, however, draw from the material found in James Lesley Creighton, A Discopaedia of the Violin (Toronto: University of Toronto Press, 1974) with corrections and amplifications by the compiler. The impetus for this checklist came from Bill E. Boyd who asked me for details about Kerékjártó. In a previous Record Research article I noted the few sketchy details of Kerékjártó's career. Because Bill Boyd's Kerékjártó records did not duplicate any of mine we were able, with the help of Thomas L. Clear, and later on Jim Cartwright, to confirm twenty of the twenty-eight issued 78 sides.

Confirmations: BEB (record owned and confirmed by Bill E. Boyd, Houston, Texas); JC (record owned and confirmed by Jim Cartwright, Austin, Texas); JSL (record owned and confirmed by John Sam Lewis, Fort Worth, Texas); TLC (record owned and confirmed by Thomas L. Clear, New York).

Symbols: mx (matrix); pac (unidentified piano accompaniment); pf (pianoforte).

Each entry begins with the composer followed by the arranger or transcriber, if known, in brackets. Title of the work follows. In the case of the Brahms Hungarian Dance the original composition is in Db but the transcriber keyed the work in D-natural. Major keys are in capitals, minor keys in lower case. Matrix number is preceded by mx and the take number, if known, follows the dash in the conventional manner. All Kerékjártó 78s were issued by Columbia. The issue numbers prefixed J are Japanese issues; all others are U. S. issues. In cases of recordings issued under different numbers, the issue number confirmed by the owner is underlined. The last entry indicates the owner.

Following several entries are notations that have relevance to the checklist including corrections or amplifications to the Discopaedia. References to it will appear as "Creighton." In the Autumn of 1980 Creighton's Discopaedia was being remaindered by Marboro Books, and a few copies may still be available in Marboro shops in New York. Other remainder houses may also have copies.

Unconfirmed recordings, or those with unknown take numbers, will be gratefully received by the compiler. So far as we know none of Kerékjártó's issued Columbias appeared with alternate takes. Needless to say, I am very grateful for the help given me by Thomas L. Clear, Jim Creighton, and Bill E. Boyd, but of course the final responsibility for the accuracy of this compilation is mine.

One other term used here needs explanation. The term conflation, borrowed from analytical bibliography, refers to the failure to discriminate between either two separate recordings of the same work by the same artist or else the confusion of two different works with similar titles by the same composer. Conflation usually occurs when an acoustic and an electrical recording of the same work by the same artist exists. There are several examples of conflation in the Discopaedia: a preliminary check of another Columbia artist, Sascha Jacobsen, contemporary with Kerékjártó, has revealed two more examples. Conflation would also result if two or more separate takes of the same recording were unaccounted for in a discography.

Beethoven-[Burmester]: Minuet No. 2 in G (G. 167). Maurice Eisner, pf. [Thus Creighton; label has no pianist credit]. mx 142394-5 Co 128-M, J 226 (TLC, JSL--two copies)

Beethoven-[Kerékjártó]: Sonata No. 14 in c#, Op. 27, No. 2 (Second movement), pac. mx 80802 Co 80802, 20010-D, 11-M

(A transcription of the "Moonlight" piano sonata for violin and piano.)

Bishop-[Kerekjarto]: Home Sweet Home (from Clari, 1823), unaccompanied (Creighton incorrectly indicates a pf accompaniment). mx 81850 Co 20026-D (TLC)

(Label credits the composition to [John Howard] Payne, author of the poem "Home Sweet Home.")

Brahms-[Hubay]: Hungarian Dance No. 6 [in Db] in D, pac. (No matrix number reported by Creighton.) Co 20005-D

Chopin-[Wilhelmj]: Nocturne No. 8 in Db, Op. 27, No. 2, Maurice Eisner, pf. mx 49901-4 Co 49901, 60003-D

Drdla: Serenade No. 1 in A, pac. mx 142395-5 Co 128-M, J 226 (see note below next entry) (TLC, JSL--two copies)

Drdla: Serenade No. 1 in A, Maurice Eisner, pf. mx 79577, Co 79577, 20006-D (BEB)

(Creighton also lists Co J 226 here, apparently conflating this acoustical recording with the electrical listed above. The coupling of Co J 226 is electrical.)

Drdla: Souvenir, Francis Moore, pf. mx 79708-9 (Creighton incorrectly reports mx 49708), Co 79708, 20007-D, 32-M (JSL)

Dvorak-[Wilhelmj]: Humoresque No. 7 [in Gb] in G, Francis Moore, pf. mx 49912-7 Co 49912, 60003-D (JC, JSL)

Granados-[Kreisler]: Danza Espanola in e, Op. 37, No. 5 "Andaluza," pac. (No matrix number listed in Creighton.) Co 81024, 31-M.

Hubay: Scène de la Csárda [No. 2], Op. 13, No. 2. Maurice Eisner, pf. mx 98293, Co 5076-M (TLC)

(Creighton apparently conflates this recording, a 30 cm. electric, with the following entry, a 30 cm. acoustic. The Hubay pieces are not identical.)

Hubay: Scène de la Csárda, [No. 12], Op. 13, No. 12. Maurice Eisner, pf. mx 49899, Co 49899, 60002-D (TLC)

Kerékjártó: Child's Dream, Maurice Eisner, pf. mx 81851 Co 20026-D (TLC)

Moszkowski: Sechs Klavierstuecke, Op. 15, No. 1: Serenata, Denzo d'Antalfy, pf, mx 79749-3, Co 79749, 20010-D, 11-M (JSL)

Ries: Suite No. 3 in G, Op. 34, No. 5: Perpetuum Mobile, Francis Moore, pf. mx 79721, Co 79721, 20014-D (BEB)

Saint-Saëns: Le Deluge, Op. 45: Prélude, Maurice Eisner, pf, mx 80783-1, Co 20020-D (JC)

Sammartini-[Elman]: Sonata for Two Violins and Continuo, Op. 1, No. 4 in A (third movement) arr. for violin and piano, "Canto Amoroso," Maurice Eisner, pf, mx 79457, Co 79457, 20007-D, 32-M (BEB)

Sarasate: Danzas espanolas No. 3: Romanza andaluza, Op. 22, No. 1, Maurice Eisner, pf, mx 49900-2, Co 49900, 60004-D (JC)

Sarasate-[Kerékjártó]: Danzas espanolas No. 6, Op. 23, No. 2, Maurice Eisner, pf, mx 79456, Co 79456, 20005-D (BEB)

Sarasate: Jota de Pablo, Op. 52, pac, mx 98292, Co 5076-M (TLC)

Sarasate: Jota de Pablo, Op. 52, Maurice Eisner, pf, mx 49903, Co 49903, 60004-D (BEB)

(Creighton conflates this acoustical recording with the electrical in the previous entry.)

Sarasate: Muineira, Op. 32, Francis Moore, pf, mx 49931-4, Co 49931, 60002-D (TLC)

Tchaikovsky-[Kreisler]: Souvenirs de Hapsal, Op. 2, No. 3: Chants sans Paroles in f, Maurice Eisner, pf, mx 80801-7, Co 20020-D (JC)

Vandersloot-[arr. ? for violin and piano]: Dreamy Hawaii, Francis Moore, pf, mx 79718-4, Co 79718, 20006-D (JC)

(continued on page 13)

THE COMPLETE CAPITOL DISCOGRAPHY By D. TOBORG

The release numbers have been listed with the 78 RPM recordings first, followed by the 45s, 45 RPM Extended Play, 33 1/3 LP and foreign listings. There are some Capitol prefixes which may need some clarification. The F prefix means the release was in both 78 and 45 versions. T is the monaural LP listing. (S)T means it was released in both monaural and stereo versions. (D)T is Duophonic sound recordings released in both mono and stereo. ST means it was only released in stereo. EAP is the Extended Play code as regards 45 EP recordings. Some of the multi artist LPs have the number of records identified within the prefix. STBB is a 2 record set and STFL is a 6 record set. PROM is the promotional code. I am almost certain that there are promotional releases of all recordings but we have only listed those promotional recordings which have become known to us.

Corrections and additions are welcome especially as far as the Nelson and Gillette unverified release numbers goes.

The footnotes on the following research refer to these numbers:

- (1) On Ken Nelson's list unverified by us.
- (2) On Lee Gillette's list unverified by us.
- (3) On Ken Nelson's and Lee Gillette's lists unverified by us.
- (4) We believe this to be an alternate take.

Jan 15, 1957 to May 5, 1959

Session 4746
January 15, 1957
Hollywood, California

*Tex Ritter with Orchestra and Chorus
Conducted by Pete King*

MASTER NUMBER	TITLE	RELEASE NUMBER
16425	I Leaned On A Man	Unissued
16426	Children And Fools	Capitol (F) 3640 Capitol CL 14715 (England)

Session 4746A
January 17, 1957
Hollywood, California

*Tex Ritter with Orchestra and Chorus
Conducted by Pete King*

MASTER NUMBER	TITLE	RELEASE NUMBER
16425	I Leaned On A Man	Capitol (F) 3640 Capitol T 971 Capitol CL 14715 (England)

Session 6057
June 5, 1957
Hollywood, California

Tex Ritter with Gerald Fried and Orchestra

MASTER NUMBER	TITLE	RELEASE NUMBER
17132	Trooper Hook (Part 1)	Capitol (F) 3754 Capitol T 971
17133	Trooper Hook (Part 2)	Capitol (F) 3754 Capitol T 971
17134	The Wind And The Tree	Capitol 4567

Session 6346
October 11, 1957
Hollywood, California

Tex Ritter with Organ by Paul Sells

MASTER NUMBER	TITLE	RELEASE NUMBER
17714	Here Was A Man	Capitol (F) 3903 Capitol STBB 348 Capitol CL 14805 (England)
17715	It Came Upon A Midnight Clear	Capitol (F) 3903 Capitol CL 14805 (England)

Session 6875
May 27, 1958
Hollywood, California

Tex Ritter with Jack Marshall and Orchestra

MASTER NUMBER	TITLE	RELEASE NUMBER
19205	I Look For A Love	Capitol (F) 4043 Capitol CL 14933 (England)
19206	Jealous Heart	Capitol (F) 4006 Capitol CL 14900 (England)
19207	Burning Sand	Capitol (F) 4006 Capitol CL 14900 (England)

Session 6996
June 25, 1958
Hollywood, California

Tex Ritter with Harp by Kathryn Juley

MASTER NUMBER	TITLE	RELEASE NUMBER
19415	Psalm 1: His Leaf Shall Not Wither	Capitol T 1100 Capitol EAP 1-1100
19416	Psalm 8: How Excellent Is Thy Name	Capitol T 1100 Capitol EAP 1-1100
19417	Psalm 15: Who Shall Dwell In Thy Holy Hill	Capitol T 1100
19418	Psalm 19: Oh Lord, My Strength And My Redeemer	Capitol T 1100
19516	Psalm 23: The Lord Is My Shepherd	Capitol T 1100
19517	Psalm 121: The Lord Is Thy Keeper	Capitol T 1100
19518	Psalm 137: We Hanged Our Harps Upon The Willows	Capitol T 1100

Session 7021
July 1, 1958
Hollywood California

Tex Ritter with Harp by Kathryn Juley

MASTER NUMBER	TITLE	RELEASE NUMBER
19582	Psalm 24: Lift Up Your Heads Oh Ye Gates	Capitol T 1100 Capitol EAP 1-1100
19583	Psalm 30: I Shall Never Be Moved	Capitol T 1100
19584	Psalm 42: My Soul Thirsts For God	Capitol T 1100
19585	Psalm 43: Oh Send Out Thy Light	Capitol T 1100 Capitol EAP 1-1100
19608	Psalm 98: Let The Sea Roar	Capitol T 1100
19609	Psalm 100: His Mercy Is Everlasting	Capitol T 1100
19610	Psalm 130: My Soul Doth Wait	Capitol T 1100 Capitol EAP 1-1100
19611	Psalm 150: Praise Ye The Lord	Capitol T 1100 Capitol EAP 1-1100

Session 7738
May 5, 1959
Hollywood, California

Tex Ritter with Music by Paul Sells

MASTER NUMBER	TITLE	RELEASE NUMBER
31604	Conversation With A Gun	Capitol (F) 4217 Capitol 4285 Capitol EAP 1-1323 Capitol CL 15041 (England)
31605	Rye Whiskey	Capitol (F) 4217 Capitol 6018 Capitol (S)T 1292 Capitol SM 1292 Capitol 8XM 1292 Capitol EAP 3-1292 Capitol CL 15041 (England) Music For Pleasure MFP 5245 (England) Ember ZCE 6005 (c) (England) Ember Y8E 6005 (8) (England) Bulldog BDL-1022 (England)

(to be continued)

RAGGING THE CLASSICS (Lewis) (cont'd)

Wieniawski: Légende, Op. 17, Maurice Eisner, pf, mx 98052-4
Co 60001-D

Wieniawski: Mazurka in a, Op. 3, "Kujawiak," Maurice Eisner,
pf, mx 81055-2, Co 81055, 20014-D, 31-M (JC)

Wieniawski: Souvenir de Moscou, Op. 6, Maurice Eisner, pf,
mx 98090-3, Co 60001-D

The following were reissued on Thomas L. Clear's "Augmented
History of the Violin" set, TLC-2580, a four-LP set:

Hubay: Scène de la Csárda No. 12, from Co 49899
(TLC-2580, Side Two)

Sarasate: Jota de Pablo, Op. 52, from Co 5076-M (electrical
version, TLC-2580, Side Eight)

Duci de Kerékjártó made one long-playing record:

Thomas L. Fawick: Musical Impressions, Charles Kennedy
Freeman, pf, Omega OMLX-4 (TLC)

THE AMERICAN DANCE BAND DISCOGRAPHY

1917-1942

VOLUME 2

ARTHUR LANGE TO BOB ZURKE

BRIAN RUST

CORRECTIONS AND ADDITIONS TO

BILL FRASE STEVE ABRAMS
1957 Drew Ave.S. Box 666
Minneapolis Mn Larkspur Calif.
55416 94939

(continued from 181/182)

CORRECTIONS and ADDITIONS to BRIAN RUST'S AMERICAN DANCE BAND DISCOGRAPHY SERIES 3 (C) compiled by BILL FRASE

I originally began this work using records from my own collection and from my auctions. Since then, a veritable avalanche of information has come my way resulting in my assuming more the job of compiler than of researcher. The main sources outside of my collection and records sent me, were STEVE ABRAMS who has sent a huge portion of this information and ROSS CUMMINGS who sent as much information as the two of us put together. I am also indebted very much to MAX VREEDE whose notebook full of information on the Paramount label and its subsidiaries added 90% of what we know about that aspect of the recorded legacy. In addition to these three, several other collectors contributed much information. I know I'm bound to leave a name or two out, due to lost scraps of paper, moving, etc., and to them, my apologies. Here follow the names of those contributors, without whom, this work would not have attained the proportions of importance that it has, and to them a hearty THANK YOU!!

BRIAN BOYD BILL WHITE ED POLIC ROBERT W. LONG
JAMES PARTEN NEIL MCCAFFREY STAN TURNER JIM HAYES
STAN HESTER MIKE LANGRIDGE JACK LITCHFIELD JOHN LEIFERT

(the above are not in alphabetical order nor importance, they are all members of a great research team... Thank you, again!)

I sometimes changed abbreviations as I went along, but I think all are standard. If last pseudonym does not have "ALL as..." or "BOTH as...", etc. before it, it applies only to the last entry. The Crown label needs much research, and as the reader goes through this listing, it will become apparent that many of the names on Crown were pseudos, for a central core of house bands. Steve has informed me that the 30's ARC Take "A" meant the first issued take, rather than the first take recorded. Also, as far as I can tell, all Varsity reissues are dubs. In addition, there are many foreign issues listed in the new green cover edition of JAZZ RECORDS that overlap to the dance bands. And to BRIAN RUST our gratitude for compiling the initial work which has provided is the impetus to go forth and augment his work with additions and corrections. Cumulative research is the name of the game. Knowledge is always the winner.

(Editor LK note: After discussing this matter with compiler Bill Frase we decided to back track to the beginning of VOLUME 2, page 1017 to be more exact, so that our research fraternity may be further enlightened with the addenda that has recently come forth)

(further note: The above preface appeared in our last issue -and we herewith repeat it again for continuity purposes. Owing to the dovetailing of research from one researcher to another it sometimes does happen that the source of the information is inadvertently omitted. One such case is ALEX ROBERTSON from CANADA who with the assistance of GEORGE HUMBLE (two familiar names to all of us!) produced a wonderful compilation back in February 1972 of the CANADIAN GENNETT and STARR GENNETT 9000 NUMERICAL, among others. These listings are included in the context of our work seen here. Alex! we have seen your numerical and its research is of the highest order, a definite accomplishment and a great service of information for our Discographical fraternity. Thank you!

P. 1031 To Mx 5450-1 add Dom 326 as Gotham D.B.
Next session (Mxs 72413/4) recorded March 28, 1924
To Mx 72413-B add Od 03152, A312850
To Mx 5459 add take 3
To Mx 5475 add take 3
To Mx 5477-2 add NML 1092 as NMLDO
To Mx 933-B add Tre 455 as The Senators
To Mx 934-0 add Tre 442 as The Senators
Add: Mx 225 "He Is A New Kind Of Man"(sic) Pm 20343
Add: "My Sweet Louise" on B11 2498, Res 75498, possibly Fed 5498 as Lanin's Roseland Orchestra

P. 1032 To Mx 5495 add take 2 and Dom 335
To Mx 5496 add take 2, Imp 1301 as Lanin's O., NML 1095 as Master Melody Makers, Ban 1350, and Re 9647. NML uses take 1.
Correct issue for Mx 5521 is Re 9662
To Mx 5522 add Hom 0696(1) as Southampton Society O., and Apex 8207(2)
To Mx 5523 add takes 1&3 and Dom 345(3), Bell P-284(3)
To Mx 10351 add PA 10787
Add: Mx 1022-D "Red Hot Mama" Lin 2215
Mx 5548 takes 1&2 issued, add NML 1100 as NMLDO
Mx 5549 takes 1,2,3 issued, add NML 1099(3) as NMLDO
Mx 5550 takes 1,2,3 issued. Re-9679 uses take 1.

P. 1033 Mx 5580 take 2
Correct issue for Mx 5607 is Re 9706, add Or 251 as Billy James. This issue shows 11093-3 in wax.
Mx 5614 takes 1&3
Mx 5615 takes 1&3
Mx 5616 takes 1,3, 5, add Or 255(5) as Billy James D.O.
To Mx 1145-0 add Lin 2257 as The Caroliners.

P. 1034 To Mx 1153 add take 0
Mx 5664 take 4
Mx 5665 takes 1&2
To Mx 105612 add B11 1298
To Mx 5778 add Or 301 as Oriole D.O., Dom 428 is as Hal-White's Syncep.
To Mx 5688 add take 1
Correct issue for Mx 5703 is Re 9769
To Mx 5704 add take 1 on Or 81242 as Jimmie Pollack's O. Apex 8290 also uses take 1.

P. 1035 Mx 105689 reportedly take 1
Mx 105690 also is Mx 5781- . Add Hg 997 as Piedmont O., Apex 682 as Lanin's D.O.
"The Only, Only One (For Me)" is Mx 5772
Add: Mx 2-2557 "In Shadowland"(w) Em 10836 as Marlborough
Symphonic O., and Grafton 9087.
Add: Mx 1-2555 "Peter Pan (I Love You)" Em 10834 as Lenox O., and Grafton 9087.
"I'll See You In My Dreams" is Mx 2-1-2554 issued on Em-10835 as Lenox O. and Resona 75448.
"Why Couldn't It Be Poor Little Me?" is Mx 2-2553 issued on Em 10835 as Lenox O.
Mx 140262 take 2, Mx 140263 take 1, add Col 3636 to both as Hannan D.B.
To Mx 5777 add Or 302 as Lucky Strike D.O.

P. 1036 Mx 140211 take 4
Mx 140343 take 3
To Mx 5877 add takes 2,3; Bell 342
Delote Mx 5854 from P. 558 under Henri Gendron and add here:
Mx 5854-1-3 "Lucky Kentucky" --Bud Kennedy Ban 1490, Dom 345, Re 9788
Mx 5855-1-4 "Prince Of Wails" Ban 1490(1), Dom 345(1), Re 9788 (1,4)
Add: Note: Some copies of the above use Fletcher Henderson Mx 1973 for "Prince Of Wails". The note on P. 558 should be amended to read "some copies. Others use Sam Lanin Mx." Both sides of above labelled as Henri Gendron & His Strand Roof O.
Mxs 140413/4 both take 2
To Mx 105907 add Apex 8337 showing Mx as 5933-1
To Mx 5920 add take 2
To Mx 5921 add take 2
To Mx 5922 add take 1
Mx 140509 take 2
Mx 140510 take 3

P. 1037 Mx 140543 take 1
Mx 140544 take 3
To Mx 6011 add take 2 on Or 424 & Re 9841. This take also found on Dom 3514, and this issue as Roseland D.O.
Mx 6012 take 2, add Or 457 as Roy Collins D.O.
To Mx 6013 add take 3 on Pm 20416, Pur 11416. Add also NML 1125(2) as Manhattan Musicians. Correct issue is Re 9824.
Mx 1450-A on Cam 739
To Mx 1457-0 add Lin 2354 as Sam Lanin
Mx 140648 take 1
Mx 140649 takes 1&2
Mx 106074 is the same as Mx 6049 - N. Glantz. Which is correct?
To Mx 6055 add take 1 on B11 6067
To Mx 6056 add Or 450 as Roseland D.O.
To Mx 6057 add Or 469 as Billy James D.O., and Dom 21076
Mx 140720 take 3
Mx 140721 take 2
Mx 140798 take 4
Mx 140799 take 2

P. 1038 Mx 1548 take 0
Correct issue for Mx 1549-B is Cam 770
To Mx 1550-A add Ro 770
To Mx 6118-3 add Pm 20413 as Pm. D.O., Pur 11413 as Puritan D.O., & Maxxa 1533
Mx 6119 takes 1&2, --Arthur Hall; add Pm 20412, Pur 11412 as Earl Randolph's O., Maxxa 1541, & Or 496.
To Mx 6120 add take 1 and Bell 360
Mx 1593 take A
Mxs 140868/9 both take 3
To Mx 106236 add Starck 314
To Mx 6162 add takes 2&3
To Mx 6163 add takes 1&3, both used on Or 477 as Billy James D.O.
To Mx 6194 add take 2 and Or 500, NML 1134(2) as MLDQ-(Or 500 as B.Jame)
Add Mx 6133-3-4 "Manhattan" on Ban 1585 as Imperial D.O., Or 464 as Oriole D.O., Re 9884, Dom 3554
To Mx 6213 add take 2 on Ban & Dom, plus Bell 369. Add also Or 581(1?) as Baltimore Society O.
Mx 6214-2 has --AF

P. 1039 To Mx 6229 add Or 495 as Billy James D.O., NML 1139, & Bell 387(or 378)
To Mx 6230 add takes 1&2, Or 519(1), Bell 387 (or 378)
To Mx 6243 add takes 1&2
Mx 1663 take 0
To Mx 6273 add take 1 on Or 517 as Billy James D.O.
Add Mx 1690-C "Lonely Girl" on Cam 831 as Cameo D.O.
To Mx 106439 add Bal 296, Grandpre 18531
To Mx 106440 add Grandpre 18530
To Mx 106441 add Bal 279
To Mx 6316-2 add Or 534 as Billy James D.O., NML 1145 as NMLDO, Oly 130, Artiphon 2283
Mx 6317 uses takes 3,4,&5. Add NML 1143 as Master Melody Makers, Or 550, Fed 5682, Starr 10133, Mio 22084, Dom 21145, Oly 130. The Canadian issues credit the vocal to IK.
Mx 6318 take 3, add Or 532 as Oriole Jazz Band.
Add Mx 1071-A Clap Yo' Hands Cam 835

P. 1040 Mx 1720 take 0 and has a vocal
Mx 1721-A on Cam 851
Add Mx 1791- "That Certain Feeling" Cam 871
Mx 1792- "Looking For A Boy"

To Mx 6362-3 add Bwy 1002 as Bwy D.O. --"Harry Bartlett", Or 565 as Billy James' D.O., and Maxxa 1582
To Mx 6363-2 add Or 547 as Billy James' D.O., & NML 1130 as Manhattan Musicians.
Mx 6377 take 2, has --AF
To Mx 106527 add Grandpre 18530 as Martin D.O., & Grafton 9197 as Bar Harbor O.
To Mx 106529 add Grandpre 18586
To Mx 6399 add take 2; Bell 398; & Or 586 as Imperial D.O.
To Mx 6400 add Or 590 as Missouri Jazz Band; & Re 8018
To Mx 6401-1 add Or 584 as Billy James' D.O.
To Mx 6441-2 add Or 604 as Billy James' D.O., & Bell 398

(to be continued)

PLAZA Carl Kendziora (cont'd from RR 181/182 8745 to 8788)

Listings began in RR36, July 1961
Given are Masters, Dates, Tune Titles and Artist Credits

MAX PRIVAL
8745 5/10/29 Rose of Romany
8746 " At Twilight
8747 " Love Me in My Dreams
NATHAN GLANTZ & HIS ORCHESTRA
8748 5/13/29 Little Paradise
8749 " Not for a Day but Forever
8750 " Twilight Kisses
8751 " Ain't She Cute?

ROBISON & LUTHER
8752 5/14/29 Happy-Go-Lucky Boy

RUSS CARLSON'S DANCE ORCHESTRA
8753 5/14/29 In Springtime

ROY SNECK'S TRIO
8754 5/15/29 Honolulu Days (Olden Golden Days)
8755 " Honey (remade 5/28/29)

LEO LESIEUR
8756 ? Lover Come Back to Me
(3788)
8757 ? Dream Mother
(3789) (from Compo)

GEORGE BEAVER
8758 5/17/29 Little Pal
8759 " I'll Always Be Mother's Boy"

HELEN RICHARDS
8760 5/17/29 Mean to Me

JIMMY BRACKEN'S TOE TICKLERS
8761 5/17/29 After You've Gone
8762 " 12th Street Rag

GIL RODIN & HIS BOYS
8763 5/17/29 It's So Good
(N.B.: Mxs. 8761, 8762 & 8763 remade 6/6/29)

RUSS CARLSON'S DANCE ORCHESTRA
8764 5/21/29 The Old-Fashioned Garden of Love
8765 " Just Tellin' My Troubles to the Moon
8766 " Sure Enough Blues

HOLLYWOOD DANCE ORCHESTRA
8767 ? Walking with Susie
(108732)

FRANK LEITHNER & HIS ORCHESTRA
8768 5/24/29 Why Can't You?
8769 " I'm in Seventh Heaven
8770 " With a Song in My Heart

HENRY BURR
8771 5/24/29 My Style Queen Girl
8772 " Lady Concetta(sic)

NATHAN GLANTZ & ORCHESTRA
8773 5/27/29 Sweet Rosie O'Day
8774 " I'm in Love with Someone (Who's
Not in Love with Me)
8775 " After All That I've Been to You

ROY SNECK'S TRIO
8776 5/28/29 The Wedding of the Painted Doll
8777 " You Are My Beautiful Theme Song

ROY CARLSON'S DANCE ORCHESTRA
8778 5/28/29 After All

DUBIN'S DANDIES
8779 5/28/29 Hoodoo Voodoo Man

ROY CARLSON'S DANCE ORCHESTRA
8780 5/28/29 Mamma Be Nice (Papa Will Be Nice
to You)

JACK BLUE'S TEXANS
8781 5/29/29 S'posin'
8782 " Ol' Man River (Remade 7/12/29)

THE HINKY DINKERS
8783 5/29/29 Duck Foot Sue
8784 " Hurry, Johnny, Hurry

CHAZ CHASE & TOMMY WEIR
8785 5/31/29 Honey

LOU GOLD & ORCHESTRA
8786 5/31/29 Baby, Oh Where Can You Be?
8787 " Am I Blue?
8788 " Let Me Have My Dreams

IMPERIAL DANCE ORCHESTRA
8789 ? Big City Blues
(108837)

SAM LANIN & ORCHESTRA
8790 6/3/29 Here We Are
8791 " Finding the Long Way Home
8792 " Love Me or Leave Me

ROY CARLSON'S DANCE ORCHESTRA
8793 6/4/29 Beautiful
(N.B.: This title listed with same credit as mx. 8877, q.v. If a remake, why was a new master number assigned to it? - Ed.)

DUBIN'S DANDIES
8794 6/4/29 Along About Now

ROY CARLSON'S DANCE ORCHESTRA
8795 6/4/29 Doesn't That Mean Anything to You?

THE ROUNDERS
8796 6/5/29 The Rainbow Man"

RODMAN LEWIS
8797 6/7/29 I'll Always Be in Love with You

THE ROUNDERS
8798 6/5/29 Singin' in the Rain
8799 " Am I a Passing Fancy? (Or Am I the
One in Your Dreams?)

(to be continued)

DISCO-ING IN (Blacker) (cont'd)

I must admit, as Chester does, that this book's chances of seeing the light of day are uncertain at best; at worst, they're negligible. Even if it IS published, it will be expensive -- over \$50.00 for sure. That's why I suggested at the beginning that you save your Confederate money. If the book never comes out, you can apply the money to the purchase of a Jelly Roll Morton Autograph. That's always a good investment.

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Blues Suite for piano, Encore! T-Town

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